CELANOVA

P. 451

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Shadows and Straws

WHAT we call the practical ofttimes gets us into difficulties. For example, we have heard the most earnest discussions about housing, and the whole civilized world seems to be seeking what it calls a practical answer. But the question is stated in misleading terms, when we talk about housing, and the supposedly practical persons who are so eager to "do something," engage in their quest in that delightful unconsciousness of the truth which always seems to produce such a profound effect upon the mind of the people as a whole. The truth is that it is not houses we want, but homes! And houses do not produce homes—not all alone by themselves. Something has to go into them quite apart from all the best efforts of architects and builders. Our problem is not to get houses but to restore the possibilities of home-building to a country which has forsaken the path its founders marked out.

But the idea about homes persists, as in art, and among our "best" people, that they are things to be handed out, and that those to whom they are offered ought to be supremely grateful to those who offer them. This dangerous form of stupidity is becoming alarmingly prevalent. For example, at a conference soon to be held, where "housing" is to be discussed, the participants are to be personally conducted to one of the war-built communities, which, it is explained, was "constructed to promote efficiency in the lives of shipbuilders."

Can you imagine how the shipbuilders feel when they read such statements—and they read them? Can you imagine how you would feel if a large and pompous party of men and women descended upon your neighborhood to see how somebody else had promoted the efficiency of your life? Will this nonsense never stop? Are we determined to become another Germany—for do not forget that before the war Germany was very busy in promoting the efficiency of the lives of its workers, by a system of paternalism unrivaled in its perfection. Can we not get back to our original conception of the United States as a nation where it is not necessary for pious people to go about promoting the efficiency of the lives of others, but where men are given the opportunity to create their own environment, their own homes, their own lives? Where the creative impulse is left free to produce art in all work, including that of making the home.

All of which leads to another inquiry, and impels one to ask: When we talk about art, its value and its use, do we not forget that its greatest function is to bless him or her who creates and produces it, and not those whom we now ask to appreciate it? Have we not again got the cart before the horse? In the last Bulletin of the Metropolitan Museum of Art, Frederick L. Ackerman has something so worth while to say in this connection that we reprint it herewith. The subject is "College and Museum," and the Museum deserves especial commendation for giving space to a generally unpopular point of view:

Mr. Ackerman says, in part:

The title, as suggested, presumes a statement containing constructive suggestions with respect to how the college and the museum may, by coöperative educational action, contribute to the production of art.

But this is not such a simple matter as it appears, for it is not at all clear that these two institutions are animated

by similar purposes, or even that they are animated by purposes which run in the same direction.

It therefore would appear that the first step leading toward the working out of a plan of coöperation would be that of establishing a common purpose or viewpoint which might serve to animate these two institutions in their educational effort, for unless there be present a real common purpose toward which each of these institutions would work voluntarily, any plan of coöperative action in the educational field would not be of any material value. . . .

It must be quite apparent to anyone who is at all observing that the present system of production, as carried on by modern business enterprise, runs its course quite unaffected by and utterly regardless of whatever teaching may have been carried on in our colleges and universities, and in spite of the influences which are supposed to emanate from our art schools and our art museums. It likewise must be apparent to anyone who has studied even superficially the aims of modern business as expressed in the methods of stimulating production and in the conduct of its affairs in general, that there is a clean-cut divergence in interest between production actuated by the spirit of modern business enterprises and production actuated by the instinct of workmanship.

Generally speaking, colleges and museums do not concern themselves with such commonplace matters as the conditions of production in general. They exist mainly as repositories of ideas and things, safe-deposit vaults in which are locked up certain esthetic ideas and products of the past, things to which we assign certain values—more often of a pecuniary nature than otherwise—and there the matter rests.

It is not difficult to teach "appreciation" in the sense that appreciation means merely the linking up of objects and esthetic judgments. This being such a relatively simple matter, offering, as it does, the aim and the subject matter of numerous easy "courses," our institutions have come by the notion that such teaching as we group under "appreciation" is about all that is required to promote art production. Create the demand for things of an assumed esthetic value and the production of the same will follow as a matter of course; so we say. Possibly, in a less complex society such a system of economy might suffice, but it happens that modern business enterprise is not merely engaged in the production of commodities; the major effort relates to the creation of a demand for them. And so it is that we find our effort at stimulating appreciation dwarfed completely by the businesslike activities of those who engage in a business-like way in establishing a criterion which has to serve, on the one hand, as our momentary criterion of taste and, on the other, as a rather glowing description of salable wares.

And neither in the college nor in the museum do we find an acknowledgment of the philosophy that art emerges always out of a condition of production wherein the instincts of workmanship find free expression. Here is suggested the simple, elemental truth which must be evolved out of the student's experience in college and in his contact with museums if these two institutions are to contribute more than merely establishing a pecuniary criterion of taste relating to the vendibility of goods.

A true appreciation emerges as a result of creative experiences; and until the student in the academic atmosphere is afforded opportunity of engaging in truly creative experiences, his judgment of the values related to art will be both false and superficial. To show the student things in a museum without his ever having previously engaged in the act of creation or production; to attempt to establish his criterion of judgment by such a show-room process is to render him impotent to embrace the opportunity which is ever present in after-life of actually affecting the state of the industrial arts. And it is the state of the industrial arts which must be materially modified before art can possibly appear as other than a feeble class conscious gesture.

It is thus that we are presented with the supreme difficulty blocking the path to coöperative action between college and museum. Our educational institutions are giving an ever-increasing emphasis to the work of training the student to engage in business enterprise as it runs in modern times, which is responsible, as has already been suggested, for the state of the industrial arts—and hence the state of "Art." As the matter stands, it would seem that a fundamental change must be brought about in our general educational policies before any attempt at coöperative effort would be likely to result in any appreciable gain to art.

If the colleges were to function as the organizers of actual experiences in fabrication, using both the world of industry and the museums as laboratories, it might be possible to develop in the students something like a clear understanding of what is meant by art. Possibly the students might thus come to realize that all of those things which are stored away in museums are not stored there primarily to be reproduced in a debased form and sold after a campaign of advertising, but rather that they are there to mock and to reproach the spirit which animates modern business enterprise for its utter inability to produce really fine things.

If we wish to stimulate the production of art, we would do well first to attempt the awakening of an understanding of why it is that art does not appear as a product of modern industry. It is the act of bringing about this understanding and the act of making clear that the principal value of art resides in the act of production and not in the product, that must serve as the common ground of purpose animating both college and museum before the first hesitating steps of coöperative educational action may be safely taken.

The practical man, so-called, will immediately point out that this statement of the case offers nothing practical upon which to hang up your coat and go to work. But underlying philosophies do not appeal to the practical gentleman. He is not interested in foundations but in spires and minarets. Some day we shall learn to shun the man who calls himself practical as we would an icthyosaurus, for we shall have learned that before starting out to "do something," you must have a philosophy based on the whole problem, and it is especially in this

connection that one wishes to express an appreciation of the fact that a great Museum has encouraged a discussion of this kind in a Bulletin devoted to purposes which commonly are not thought to be related to industry at all. And the word "encouraged" is used with intent, for in the last ten years I remember to have seen almost nothing of this kind in the Museum Bulletins I have watched, or even in any publication supposedly devoted to art,—and I find it difficult to believe that encouragement to consider these questions in such bulletins was easy to obtain. But the world is a little more tolerant—not much—than it used to be, and art may get a real chance to take breath again, if people can be led to relate it to life through the productive processes.

Training the Architect by Direct Method

By ERNEST COXHEAD

THESE few notes and comments upon the Direct Method of education as applied to the study of architecture and as followed in the A. E. F. Schools of Architecture, first at Le Mans, and later at the A. E. F. University, Beaune, Côte d'Or, and the comments and suggestions here put forward relate chiefly to those methods applied in the training of the architect, which are supposed to fit him for the supreme service as an architect of creative and constructive ability. In no way is it intended that they should influence other courses of training which are necessary to fit an architect for general practice, such as draughtsmanship, specification writing, theory, history, engineering, business conduct, or other requirements. But in matters pertaining to the student's curriculum in so far as it includes the subjects of designing, construction, visualization, these ideas, which crystallized out of the successful experiment inaugurated overseas, are put forward for constructive purposes rather than mere criticism, and with the desire to lay the experiences of several months of teaching by the Direct Method open for constructive discussion as to methods of training now pertaining to our schools of architecture.

As a matter of fact, the Direct Method, as applied to training for architecture or "field work," as it was named in the overseas schools referred to, should, by its clear-cut advantages to the student, require only to be understood to be advocated, adopted and insisted upon as a major course of the student's career from its commencement in the freshman year. Instead of this, "field work" is at present generally prescribed for students toward the end or after the completion of the four-year school course and for those who have the means and inclination for a supplemental overseas study trip.

While Europe, with its centuries of accumulated architectural treasures, affords the richest field for the study of architecture of the past and the traditions upon which we must build our ideas for the future development of architecture, after we have brushed away sentimentality, there remains as the chief asset of a course of overseas "field work" the stimulating power to visualize and interpret in terms of scale, proportion, sense of masonry, our own conceptions before transferring them to paper. Again the power to visualize architecture is not to be developed to any extent merely by *seeing* things, or by gaining fleeting impressions, but by observation, focused and concentrated upon the object in general, and in detail, by actual contact with the building and by means of measured drawings and sketches and notes, further impressing upon the mind the observations made.

The essence of the Direct Method then lies in taking the student to architecture and confronting him with it in three dimensions, *life-size*, as opposed to the atelier method of focusing his attention upon mere documentary representation of the actual building.

In the latter case his sense of scale is undeveloped, his ideas of proportion remain distorted, and, by laborious mental effort, he sometimes is able to construct in his mind from the documentary study of plan, elevation, and section what the object of study, or something akin to it, is in the reality.

The Direct Method is a reversal of this indirect method of architectural study. In the first instance, the student is taken *to architecture;* in the latter, he is referred to paper *representation* of architecture.

The question immediately arises as to how, in a country where architecture has little or none of the background of tradition found in Europe, we can incorporate, with profit, such a method of training in our schools of architecture, to any great extent or even in a supplementary way. The answer should be that tradition is something to be noted but not bound by. It records the logical course of events in the history of architecture, but after all, the important thing to the student of the art is to train his mind on logical construction, criticism of design, and the placing of ornament and to visualize these things by the most effective and expeditious methods available, using the opportunities nearest at hand for the purpose—whether overseas or in our own country.

The thought here is to show that "field work" —the Direct Method of training students of architecture—is available for use in our schools without crossing the seas. In our larger cities, especially in the East, there are many examples of contemporary work of unquestioned merit as to architectural design and esthetic excellence, and these, having withstood the depreciating and critical test of decades of time, may be acclaimed as to authorship to be the product of an epoch, rather than the individual mind, and so have come to acquire that impersonal character which fascinates the student overseas and downs superficial criticism and prejudices. This fact then furnishes us with sufficient material to warrant home training by the Direct Method.

Further, the principle of direct training as related to design, having been once established, should be made an important feature in the student's course, as also related to the fabrication and construction of everything contributing to structural problems of building.

Colleges of architecture, by the impersonality of these institutions, can sometimes obtain privileges for student bodies to visit buildings under construction or completed, private or public, or gardens, or machine shops where the individual might, without this authority, be refused access for inspection or "field work."

In further advocacy of the method, take the concrete example of two students each having a problem for study—a column or cornice. Student A finds a column in a building which pleases him, or is directed to one, and, equipped with measuring-lines, draughting material, proceeds to reproduce it on paper from the actual *live model.* By this process he has visualized without much mental effort, its shape, dimensions and proportions, and his graphic notes are further aids to memorize the parts. He has sensed the weight, texture, and functions of the column simultaneously. Further, if he has sketched the column, his knowledge of perspective has been developed. In the case of B, he has reproduced a reduced documentary representation of a column with plan, elevation, and section, further developing the drawing by casting shadows accurately, all with the same idea and purpose of Student A, namely, to visualize the functions and characteristics of a column. While B may, by laborious mental effort, finally visualize the columns in a limited sense, and has perhaps produced a more beautiful drawing, A will certainly have sensed architecture to a greater extent at least than B, —and this is what the student is training for.

Without further enlargement as to the possibilities of such training if put into operation, the experiment of training by Direct Method as conducted overseas has at least the sanction of the great master architects of old, whose methods of training and study must have been largely in accord with what is here suggested as the logical process to produce the best work and so raise the standards of architecture.

We have heard a great deal recently about ways of increasing the architect's *service* to his client. Our school curricula has been expanded and enlarged to train students in business and technical subjects having the enhancement of the architect's service in view. To this end new methods and systems have been adopted, new courses added to every phase of architectural study, with the idea of more efficient service. Is there to be no consideration given for improvements of methods now in general use by students applying themselves to the study of *design*, and with the same object in view, of effectually rendering the services of the architect more necessary and of greater value to the commonwealth?

The Department of Architecture at the A. E. F. University of Beaune, Côte d'Or, France

By JOHN BAKEWELL, Jr.

How the University Was Founded

WHILE nearly all Americans know that there was a certain effort made to introduce educational work into our army in France, probably very few realize to what an extent this work was carried. How many are acquainted with the fact that a large university was established in the heart of Burgundy, conducted by a large corps of teachers and attended by a large body of soldier students, which, in its very short existence, rivaled in size our largest American universities?

This university, which was only a part of the educational program of the army, was so elastically planned and carried on that, a few weeks before it closed, plans were still being made for its enlargement and for extended usefulness. While, fortunately, the rapid withdrawal of our armies made it unnecessary for these plans to be executed, the efficient manner in which the courses were terminated and the university closed and evacuated without confusion or friction, when it was suddenly found advisable to do so, indicate that the tentative plans for extension would probably have been realized with equal success. While the existence of this university was only a matter of a very few months, little time was lost at either end of its short life. The students and officers were assigned to the work; the teachers assembled from available material in France or brought over by telegraphic engagement from the United States. As soon as they arrived, they started their work of teaching or learning. Each instructor found it necessary to lay out his own course of instruction, and this course was, of necessity, largely personal, of such a nature that a man any distance along the road of learning could be helped a little further along that road. The school was, to a great extent, a school of individual tutoring and, for that reason, had great value. Each student started in where he had left off before he became a soldier, and many students, who had never before had the advantage of studying with expert guidance and assistance, straightened out a great deal that they had never before been able to get quite straight.

Teacher and Student Learned Together

Each man was given the opportunity to get what he most needed at that particular moment in his chosen line of work, provided he had the intelligence to know what his need might be and to understand the answer when it was explained. Of course, this also required intelligence and patience on the part of the instructors. They were called upon to dig up many things which they might not be prepared to answer offhand, and, as a result, a great deal of midnight oil was consumed by all, with very exhilarating results. There may have been in the number some prodigies able to meet all emergencies without such preparation, but probably the most successful teaching was that which was not so ready. The fact that the answer had to be postponed until the next day did not detract from its value, and freshly acquired knowledge is always more enthusiastically and understandingly imparted to others. That the student realized that his own personal questions and needs demanded special attention and study made for a sympathy and mutual respect between student and teacher that could perhaps have been obtained in no other way. Such a haphazard system would not be possible or desirable in any institution which was endeavoring to give to its students thorough and complete training and education, but the fact that they could be used in this school gave it a peculiarly interesting character.*

The Value of Fraternal Enthusiasm

The School of Architecture was able to profit especially by these conditions. The usual

*The author here raises a very interesting question and one not lightly to be answered. There is already a noticeable tendency, in educational systems, to advance pupils in accordance with their own individual capacity rather than in groups from year to year and this method will certainly produce that very haphazardness which the author fears and yet the results of which he appreciates and lauds so highly throughout the present article.—EDITOR.

methods of teaching architecture had to be largely abandoned. It was not possible to teach the men how to design, but it was possible to show them the method of study to follow. The fact that these men were gathered together in a country rich with the finest examples of architecture, and that they should spend most of their limited time studying those examples, could not be lost to sight for a moment. The great opportunity, that so few of our draughtsmen enjoy, of seeing and studying the world's great monuments was theirs. The only question that could be raised was how best to take advantage of that opportunity. Had the men all been well advanced, or had they all been beginners, or had it been possible to grade them into groups or classes, the question of how to make the most of the opportunity would have been much simpler. As it was, some of the men were office draughtsmen without much knowledge of the theory or practice of designing; others were college-trained men; while many others were men who apparently had had no training whatever. The men covered by these different classifications had varied qualifications, so that scientific grading was very difficult, the men being roughly grouped into an elementary class, an intermediate class, and an advanced class, largely upon the information furnished by themselves on their qualification cards. However, they all had certain traits in common: willingness to work, enthusiasm and readiness to help their comrades or to receive help from them. These traits really solved the problem. The more advanced men helped those who were beginning, and all set their pace and got their information from the men just ahead, who, in their turn, were spurred on by those who were doing their best to catch up with them or to pass them by. This is always so in atelier work, and it was equally true in the field work which will be spoken of later.

The School of Architectural Design at Bellevue

In addition to the school at Beaune, the School of Architectural Design was established at Bellevue, under the personal direction of Mr. Lloyd Warren; and certain specially qualified men, instead of being assigned to one or the other of these two American schools, were assigned to the Ecole des Beaux-Arts at Paris or to one of the Provincial French Schools of Architecture. A total of about 1,300 men were given instruction in art or architecture, about half of whom were students of architecture, while more than 1,700 additional applications had already been received from soldiers who wished to enter the School of Fine Arts but who had not yet been assigned at the time that the schools were closed. The Director of the School of Fine Arts, of which the Department of Architecture at both Beaune and Bellevue were branches, was George S. Hellman of New York.

The instruction given was in freehand drawing and sketching, in architectural design, and in field work, which was the name given to the work of visiting, studying, sketching, and measuring architectural monuments and examples. Architectural design was given the place of major importance at Bellevue, the corps of instructors including in its number Messrs. Laloux, Alaux, and Archibald Brown, although the time and attention given to field work became much more marked. At Beaune, however, field work was given the major position from the start and finally most of the energy of the school was devoted to this branch of the work. As this article refers particularly to the work of the Department of Architecture at Beaune, the remainder of it will be devoted to that school, although the work at Bellevue was equally important.

Collateral Educational Work

In addition to the field work, there was a successful course of instruction on the classic orders conducted by Mr. Monges, and an interesting course in design conducted by Mr. Hebrard. This course in design was very seriously affected by the fact that many of the men were not qualified to do the work of the class to which they had been assigned, but the time devoted to this work was well worth while, as it enabled the less-advanced men to appreciate, to a certain extent, the value of the work which they saw and studied, and also gave them a general idea of the best methods to be followed in the work of original design.

An evening series of illustrated lectures on architecture were given by Prof. John Galen Howard, and, though the attendance at these lectures was entirely voluntary, all the students

were usually present in spite of the fact that mud and rain usually had to be braved.

Major Cunningham supplemented the course of study of the orders by lectures upon the historic development of classic ornament and mouldings, with an occasional comparison of these with those developed in the Renaissance and later periods.

The lectures upon sculpture by Lorado Taft were also attended by the architectural students, and, as Mr. Taft paid considerable attention to sculpture in its architectural uses and aspects, these lectures were highly instructive and interesting to the architects.

While all of these courses and lectures were helpful in giving the student a general idea of what to see and how to appreciate it, they, after all, were supplementary to the field work, of which we will endeavor to give a more extended description. As this particular course of study was inaugurated and conducted by Mr. Coxhead, it may be interesting to follow his experiences.

Making a Beginning

Mr. Ernest Coxhead, who later became head of this Department in the A. E. F. University, arrived in France as a Y. M. C. A. worker, in November, 1918. The fighting of the war was over and the great problems of entertainment and education of the soldiers were being worked out and developed. However, at that time, the program of instruction to be given had not been completed. Mr. Coxhead was sent to Le Mans with general instructions to give lectures on architecture and art. The precise nature of his work was largely left for him to determine. Arrived at Le Mans, he invited all men who had been draughtsman or students of architecture, or who were interested in architecture, to attend a talk on architecture. When the men appeared, the talk became more a discussion of how they could all take advantage of their opportunities than a lecture on the traditional lines. Fortunately, perhaps, Mr. Coxhead had never been a teacher or lecturer, but is very fond of sketching; he has a great love for all good architecture, and has for many years been a student of the historical monuments, especially of the Gothic and Renaissance periods. To him the natural way to interest and instruct the men was to take them out sketching and to put them to work studying existing monuments. So they were organized at once into an architectural sketch class. In order to make this class of practical value to the men, it was found necessary to organize them and to register them as students. When this was done, the army authorities readily consented to their assignment to this work, so that the foundation of a serious class or school of architecture was soon laid. This was called the A. E. F. School of Architecture of Le Mans.

While many of the men were beginners at this kind of work, there were included in their number serveral artists and clever draughtsmen who set a standard of excellence, and who shared their knowledge with their comrades, thus assisting Mr. Coxhead very materially in the instruction of the other men. It was easy to select work of great interest and of considerable artistic value from the sketches, while the range of subjects included a great number of well-known monuments, so that very shortly the exhibit, which became a permanent one, grew to such an extent as to attract favorable notice from all who saw it.

How the Work Grew

The work of this school of Le Mans culminated in an extended trip to Paris and an exhibit held in that city, the men taking their drawings there with them and leaving them on exhibition while they were out continuing their study in Paris and its environs.

When the school at Beaune was organized, Mr. Coxhead was asked by Mr. Hellman, the Director of the College of Fine Arts, to take charge of the field work at that institution and he made it one of the conditions of his acceptance of that position that his old Le Mans students should accompany him.

The work at Le Mans was continued under Edmund J. Prondzinski and continued to function and develop until the end of June, when it was finally dissolved.

So the University of Beaune had the advantage of the attendance of some twenty men, who had already been working together at this work for about four months, forming the nucleus of the advanced class in field work.

The work was gradually extended to include all of the architectural and art students, and, as the advantage of this work became more and

more apparent, it was given more prominence until finally most of the time was devoted to it. As a consequence of the success of the field work at Beaune, the school at Bellevue, which was especially devoted to work in advanced design, also made the field work a feature of increasing importance, though it never reached the point of development that it did at Beaune.

What Architecture Meant to Soldiers

It was remarked by those who had charge of interesting and entertaining the soldiers in France that one of the most successful methods of entertainment was the personally conducted trips to museums and to places of historic or of architectural interest. Furthermore, the surest way to keep the soldier out of mischief and at the same time to keep him happy and interested was to make him the possessor of a camera. The camera and the sightseeing bus had an important part in keeping up the morale of the soldier after the war was won. Therefore it can be readily understood how eager were the architects, among the officers and doughboys, to do exactly what the School of Architecture offered them in the way of seeing and making records of the monuments of France.

There were certain difficulties to be overcome, even after field work had received the approval of the faculty and the university and army authorities. In the first place, in order to crowd in the other courses, which it was felt had to be conducted, the field trips or tours were arranged so as to include Saturday afternoon and Sunday. This meant that the men had no time off at all, but as the work was so interesting and so different from the more confining atelier work, no one was ever heard to voice a complaint. In the second place, the army authorities, while apparently much interested in this work and readily granting the necessary passes, and, where possible, motor transportation, never reached the point where they were willing to grant the men any allowance for expenses. In other words, the trips were all at the expense of the men themselves. The fact that the trips were partly taken out of the men's free time and almost entirely at their own expense, shows how much they were appreciated.

Mr. Coxhead was able at Le Mans to obtain transportation and communication rations for the men, but all that the combined good will of faculty and university authorities at Beaune could obtain was permission to take the trips. However, it is a fact that what has to be worked and paid for has a greater value than what comes to one without effort.

Arranging the Exploration Trips

Mr. Coxhead had studied the possible trips for the entire course, arranging it so that the advanced class in architectural field work would make each trip first conducted by himself and Major Warren, who made the necessary military arrangements and acted as the officer in charge of the detail. The next week the intermediate class conducted by the writer, with First Lieutenant Bowman as military officer in charge of the detail, would make the same trip, and the following week Mr. Monges, with the elementary class, would follow. This schedule of trips, varying from shorter three- and four-day trips to near points up to a final trip of ten days to Paris and surrounding towns, was submitted to General Headquarters and approved by them. The longer trips were taken by rail, while the shorter trips were by bus. A description of one of these bus trips will give a good idea of the work and the way it was done.

The advanced class had just returned from a trip to Avalon, Vezelay, and Autun, and the sketches and photographs which they had brought back with them were added to the permanent exhibit and inspired the intermediate class to an intense desire to take the trip. Prior to taking this trip, Mr. Coxhead had collected all available material in the shape of photographs, brochures and guide books, and had looked up the references to the points of interest on the route, both from the historical and architectural standpoint. This collection of notes was turned over for the use of the intermediate class, with additional notes made on the trip and any advantageous revisions of the schedule, together with complete information in regard to cost. These notes and information would, of course, always be more complete when the trip was finished than before it had been taken, so that the intermediate class would have the advantage of following a beaten path, and the men of the intermediate class would see the work of the advanced class and the photographs and postal cards collected by it, and would be able to talk over the trip before starting. In

A. E. F. School of Architecture.—Field Work Class at the Roman Theater, Arles

A. E. F. School of Architecture.—Field Work Class Measuring and Drawing the Porte St. André, Autun

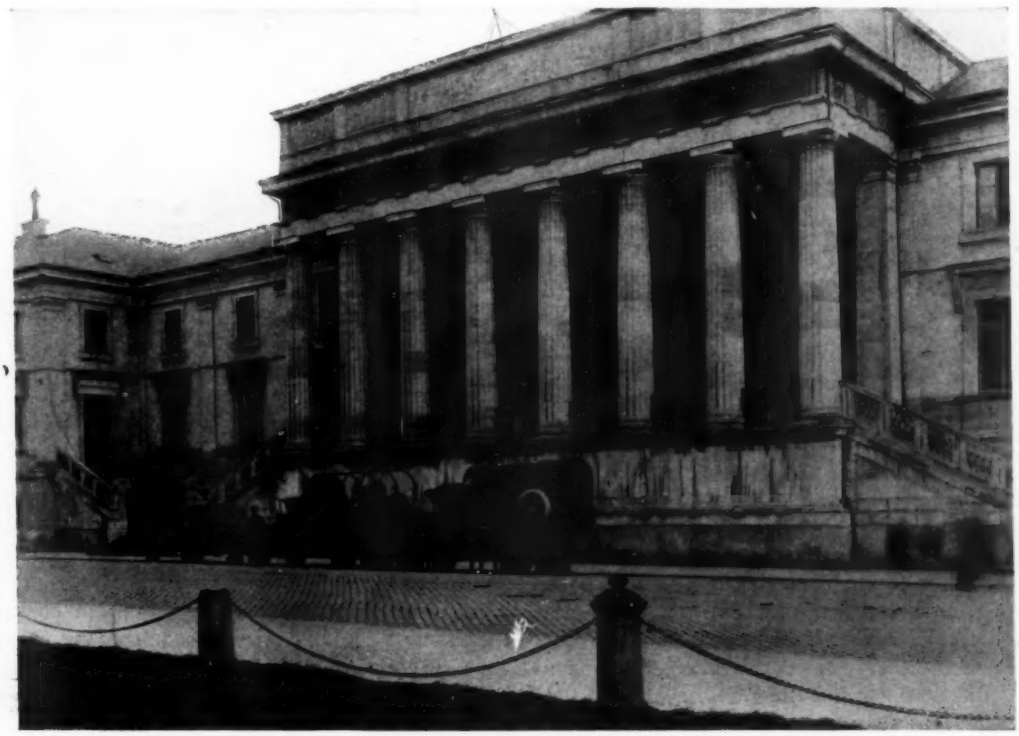
the same way, a diary of the trip of both classes, with still more information, would be turned over to the elementary class before it started on its trip to the same place.

On this particular trip, Mr. Coxhead had found that there was so much work of architectural interest that it would be better to make two separate trips, so that our trip was revised to Vezelay and Avalon with stop on return at Chateauneuf, Autun being reserved for a short trip to be worked in between the longer trips.

During the three days between the return of the advanced class and the starting out of the intermediate class, the data was carefully studied, while Mr. Coxhead was collecting the data for his week ahead, passes were applied for, and the busses and bus drivers were requisitioned. A description of the trip was posted and list of names of men who wished to make the trip was taken. As the men were required to pay their own expenses, it was not possible to order them to take the trips, but everyone who could possibly get together or borrow the necessary money signed his name to this list.

While Waiting at the Station—

On this particular trip we were to start in the morning at 7 o'clock, spend two nights in hotels on the way, and return on the evening of the third day. The advanced class had discovered a hotel where they could, by doubling up, obtain a room for a night for three francs each. Also, at the last moment, we found that we would be allowed to take rations in kind—very good news, as it meant a large reduction of expenses. Also we were allowed sugar money, which was largely spent on chocolate and jam purchased from the army canteen at very low prices. This meant that the trip would only cost from ten to fifteen francs, allowing for purchases of postal cards and possibly one hot meal a day. As a matter of fact, no matter how hard we worked to keep the cost of these trips down, some of the boys always upset our calculations by eating much more often than was strictly necessary, and by succeeding in paying out much more than they should for what they got. For instance, on our trip to Paris, after a large breakfast at the



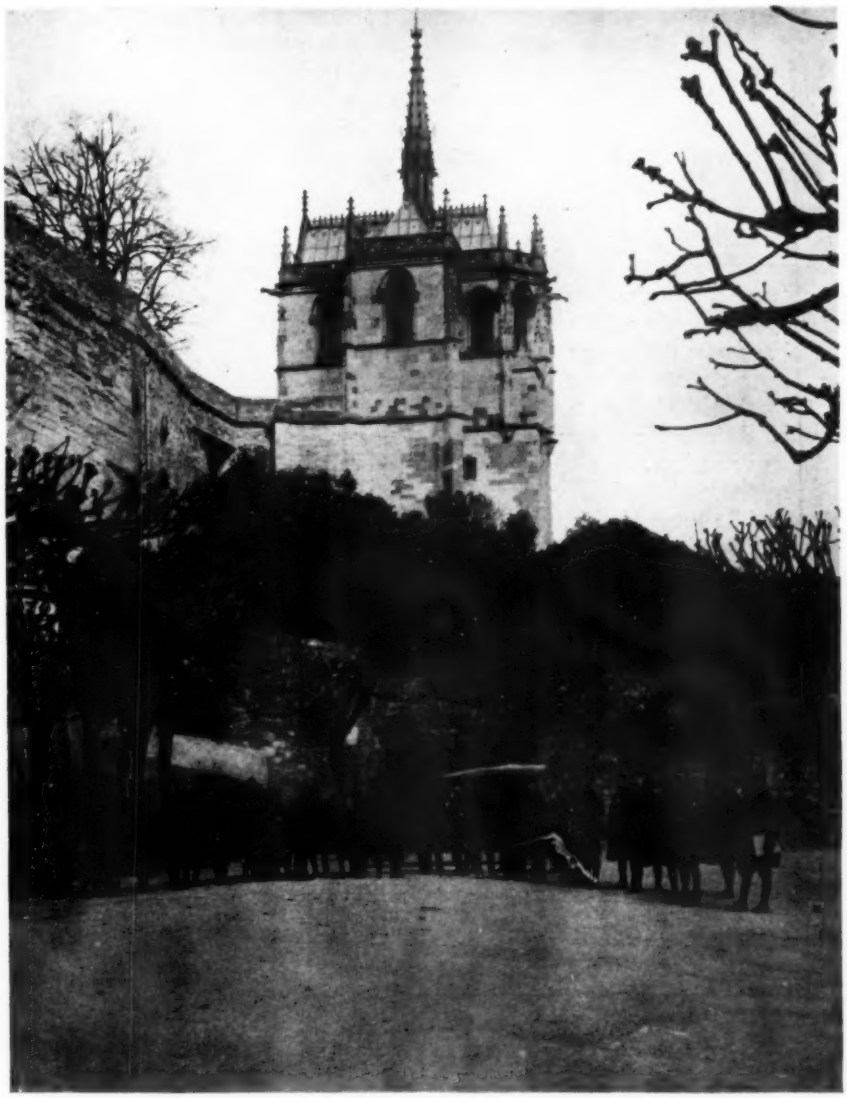
A. E. F. School of Architecture.—Students Leaving the Palais de Justice, Tours

A. E. F. School of Architecture.—Field Work Class at the Château, Saumur

army mess, which the men were given gratis, we went to the station to take our train to Rheims and were obliged to wait for about forty-five minutes. Naturally the men decided to visit the Red Cross canteen and get some free chocolate, but found that the canteen was not yet open, so a number of them went into an expensive café, ordered coffee and sandwiches, and were relieved of five francs apiece before they could get away. And we had carefully pared down our estimate of necessary food for the entire day to five francs a head!

Camionetting to Avalon

On the appointed day two large army trucks arrived at 7 o'clock in the morning and were quickly fitted up with benches by the men, while an advanced party, consisting of two instructors, billeting officer and military officer in charge, took their places in chairs placed in a camionette. This advanced party was able to reach the points of interest on the route a short time in advance of the students, go over the ground, get acquainted with locations, and make necessary



A. E. F. School of Architecture.—Field Work Group Leaving the Château, Amboise

arrangements for entering grounds or buildings, so that when the trucks arrived with the students, everything was ready for a well-arranged tour of inspection and very little of importance was missed.

After the last stopping-place en route was passed, the camionette speeded on to the town of Avalon, where we were to spend the night, and by the time that the slower trucks arrived, the arrangements for hotel accommodations and meals had already been made. We found the best method for arranging for the meals on this trip, where rations were carried along, was to turn over the necessary provisions for each meal and pay fifty centimes for service and cooking. In this way no time was lost in preparation of the rations, which were well cooked, and very attractively served. Such items as corned beef, which as ordinarily eaten is very unpalatable, when prepared by the French cook were disguised in such a way as to be very good. In fact, even the officers and men well able to pay

for their meals found the rations thus prepared as good, if not better, than the high-priced restaurant food.

Sketch Books and Ladders—Vezelay

As soon as the trucks with their loads of students arrived, we started off on our tour of the town, the principal point of interest being, as usual, the cathedral. An early dinner made it possible for the men to go back over the route and start sketches, which were finished the next day on our return to the town.

An early start the next day took us to Vezelay with a short stop on the way at the beautiful little Gothic Church of St. Pierre Sous Vezelay. This cathedral of Vezelay is a very wonderful example of the Burgundian Romanesque. Built in a remarkably short time, it is a complete conception, and while most of the surrounding buildings of the old abbey have gone, there is still a cloistered wing of great beauty which gives an idea of what the original group was. The picturesque setting of this wonderful cathedral on the top of a hill which is covered by the houses of the village, many of them come down from the Gothic and Renaissance periods, and all of the picturesque and quaint, made a picture which will never be forgotten. A careful study had already been made of the history and architecture of this monument, and this was given the students, the points of interest in the composition, the characteristics of the detail and other things of interest being discussed and explained. After we had all thoroughly familiarized ourselves with the cathedral and the town which contained much other interesting work, the men chose their subject for work. The usual method was for the men to select their subjects from a list prepared in advance, though, of course, it was necessary frequently to revise and add to this list. Two or three men as a rule would work together when the study was to be in the shape of a measured drawing, and an attempt was made to so assign the work that each man should have a very interesting subject, and one which he could handle. Ladders were borrowed and soon there were groups pretty well scattered over the cathedral, some taking measurements while others supplemented these by sketches of detail or careful measurements and drawings of mouldings, all of which would later be combined in the finished drawings. The men who elected to make free-hand sketches separated from these groups so that the instructors were kept pretty well on the move, criticizing and making occasional suggestions and seeing that everyone was busy at some work which he could do to advantage. When the time for leaving came, it was always a difficult task to get the men away from their fascinating tasks, so that it was quite necessary to know where each man was working in order that at the final roll-call any missing ones could be quickly located.

The next day, after another night at Avalon, we returned and the men completed unfinished work, made a final inspection of the cathedral and town, certain new discoveries made by the more enterprising being visited, while the very important question of postal cards was looked after. Quite a number elected to work at St. Pierre Sous Vezelay and were left at that church at the foot of the hill. The postal cards and photographs, which the men always got of everything that they had seen and of a great many other things in the vicinity that we were not able to visit, served as a sort of illustrated diary of the tours and also were of great value in working up the measured drawings later on.

This gives an idea of a typical short touring trip. The country passed through is one of the most beautiful in the world, and the towns, without exception, whether they contained any great architectural work or not, were full of individuality and beauty. The doughboy had begun to wear out his welcome in the more accessible cities and towns, but here in the country, far from steam road or trainway, they were welcomed with enthusiasm and interest, so that the passing of our autos was the occasion for a general jubilation. When, for any reason, we had occasion to stop for photographs or to see some remarkable church or building, swarms of children, women, and old men gathered to welcome us. At these short stops, sketch books and pencils were out before the boys had left the bus and some very remarkable thirty-minute and even fifteen-minute sketches were made.

On our return to the school, the men had certain hours assigned for working up their measured drawings and spent pretty much all of their leisure talking over what they had seen and done on this trip, and, until we had started

out on the next one, their questions about the reasons for this or that and their announcement of discoveries of new things of interest, showed that they had not merely been sight-seeing and sketching, but had really been learning lessons of value to them.

How the Field Trips Were Planned

The schedule of field trips of the advanced class included trips:

1st and 2d to Dijon: Two trips; three days each.
3d to Tours, Orleans and Surrounding Country: Five days.
4th to Avalon, Vezelay, Autun: Four days.
5th to Bourges: Three days.
6th to Avignon, Arles, Nimes, Orange: Five days.
7th to Paris (Rheims, Fontainbleau, Versailles, Chartres and Systematic Trip to Principal Architectural Monuments of Paris): Ten days.

In addition, certain time was devoted to the work at the town of Beaune itself. The schedule also was to include trips to other places and districts, but owing to the closing of the school, this part of the schedule was omitted.

The periods specially covered in the work studied were Romanesque, early Renaissance and the later ones. The examples of both the early Renaissance and the Romanesque styles are especially fine in the parts of the country visited in our shorter trips around Burgundy, and, while examples of Gothic architecture were not lacking in that country, the men were able to see at Chartres, Rheims, and Paris some of the Gothic masterpieces. The fine examples of Louis XIV, XV, and XVI in Paris and Dijon were also studied, so that the styles of French architecture were all given some consideration.

While it was impossible to go very far into the archæological niceties, the men learned readily to recognize and appreciate the principal characteristics of composition, proportion, and detail peculiar to these different periods, and to make comparative studies.

American Architectural Schools Must Not Ignore This Experiment

Before closing this article, it may be well to discuss briefly the method of study here des-

A. E. F. School of Architecture.—Field Work at Le Mans Cathedral

cribed and to point out the absolute necessity of introducing some equivalent into our American university curriculum. The methods pursued in teaching architecture in our American schools are closely modeled upon those of the Ecole des Beaux Arts. However, we must not forget that the French students at that school are, from their earliest youth, familiarized with the best examples of traditional architecture. They constantly see and study the monuments of the past, which have actually been built in stone, brick, or wood and whose value, time and the verdict of the ages have proven. The students at the Beaux Arts are constantly referred to these existing monuments in their atelier work by their teachers. This is true not only of the reference to particular details but also to general compositions. All of the principles involved in both planning and designing can be verified and studied in actual buildings. These men are constantly sketching and measuring, either with the scale or by the eye, so that they are largely able to avoid faults of technique in their work.

To take a minor detail or two to illustrate: If a student wishes to produce a cartouche, a baluster, or a capital, he not only refers to the drawings and documents, but also goes to buildings and sees exactly how these details are executed, how the stones are jointed, how the ornament is carved, how deep the reveals are. If he wishes to see the effect of a colonnade, the depth of a reveal, he has always many varied examples to study.

Studying the Living Building and Not the Dead Drawing

Originally, the student of architecture traveled from place to place, seeing the buildings, making rough sketches and formulating architectural ideas in his imagination. He had few, if any, documents other than those of his own observation and experiences. Architecture was a naturally developed art, which went gradually forward, each building representing all the buildings which had gone before it and which were improved and varied in the latest idea. Occasionally a genius would come forward, who was able to make great progress, to evolve revolutionary ideas and to try them out to success or failure; if they succeeded the building became the foundation of a new branch of thought; if they failed the building either collapsed or was ignored, according as the failure was constructional or artistic. But the building itself was the document rather than the book. These methods produced the great architecture of the world and are the natural ones to follow. However, in architecture, just as in every other branch of modern science and art, the university or school and the printed documents, whether book, plate, or photograph, have simplified and made practical other methods of education. But, while making it possible for a man to acquire a knowledge of the principles of design and of the historical development of architecture more quickly and more completely, these modern methods have taken the student from the building and have placed him at the drawing-table. He substitutes drawings for realities, and, in many cases, he studies and models his own work upon drawings of unexecuted work, which not only have not stood the test of actuality, but which have not even undergone the more serious consideration and study that is devoted to work that is actually to be built. This is the reason why it is absolutely necessary that the student of architecture should, from the first, study executed work, and the proper method for doing this is somewhat the method which was evolved in carrying on the field work, which has been described in this article.

There is no reason why the student should wait until he enters the office before he begins to study and classify the detail of executed work —and if he waits until then, he will probably have become so accustomed to substituting the drawing for the reality that he will still continue to do so.

This actual field work or study of executed buildings should form an important part of the education of the student of architecture; while we may have few buildings which rival the best work of Europe, there is an abundance of good work everywhere in America. Our domestic work especially is well worthy of study, and, with proper guidance and the exercise of a little discrimination, our commercial buildings could be made the subject of very instructive study. The important part of this study is the knowledge of architecture as the art of building: To see how designs look when executed; to learn the effect of all of those elements which we use in designing. The field work, as a study of traditional architecture, would necessarily become,

in large part, book study or study of the photographs and plates of traditional monuments. The study of plates and drawings of the greatest buildings which have been executed all over the world should form the connecting link between the study of buildings in the field and the study of pure design. With these two additions to our usual architectural courses—field work and a serious study of traditional architecture—the work of design would be freed from many of its present handicaps. If the proper attention were paid to getting away from the projet and back to the actual building, the gain would be very great. The projet should be the student's own work. The document should be the work which has been executed and which tradition has accepted as the best. In our American schools too often the projet is not the student's own work and the documents used are the incompleted studies of other students.

Spanish Cloisters

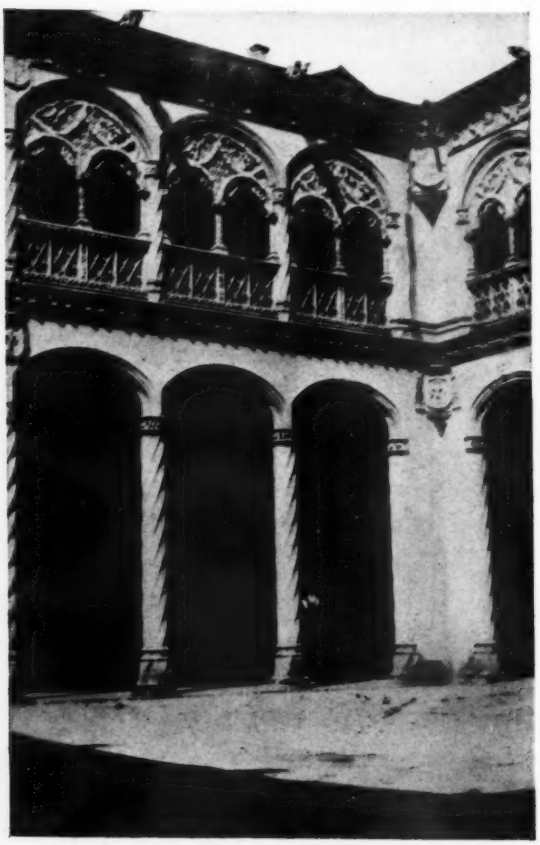
By GEORGIANA GODDARD KING
Photographs by E. H. Lowber

IN the finest, perhaps, as it is the most touching, of the novels of Blasco Ibañez, the action is laid entirely in and about the purlieus of an ancient cathedral, and, in particular, in the upper parts of the cloister, where, in a series of little dwellings, the dependents and minor servitors of Our Lady's Church are born, reside, and die. The Beadles live there, the organist, the gardener of the cloister-garth, with other functionaries and their children and wives; and when a revolutionary, wanted by the police, comes home for his brother to hide him and let him die, the cathedral reasserts a claim upon the soul that was called into being and moulded into maturity in its mighty shadow, up there above the ample and exquisite arcades of these redoubled Gothic cloisters.

This is entirely characteristic of Spain—the importance and persistence of the cloisters even in crowded cities. A moment's recollection will recall how, though at Chartres and

San Juan de Los Reyes

Paris there runs a Rue du Cloître Notre Dame, no cloister has survived, not there nor at Rouen nor Bourges, Toulouse nor Angers nor Amiens, to match with Leon and Burgos, Toledo, Avila and Salamanca; how almost invariably the French cloisters disappeared; how infallibly you still find the Spanish. Not only abbeys and cathedrals, but collegiate and even city churches, that have the air and customs of a *parroquia*, conserve this quiet space, set apart, walled in, fragrant with the sun. This may be due in a measure to the habitude imposed by some oriental survival in the Isidorian rule, which found the ideal life the cenobitic, like that of the Coptic monasteries which imposed upon those who had fled from the poisonous ways of cities the daily ordeal and humiliation of contact with fallen humanity, irritable and irritating. Certainly, in later centuries, it was necessary, in living under the Augustinian rule, to accept that life which many cathedrals and collegiate churches, when forcibly reformed, elected, and which is, indeed, while suited to the secular clergy with its duties out-of-doors, most wise in its insistence on a common refectory, residence, and recreation. Furthermore, these huge blind cloister walls that block the way and throttle thoroughfares in Spanish capitals are the most characteristic things imaginable, both in the oriental manner of turning a blank face to the world, square after square, and in the arrogance of withholding from the city's use so much, both of house-room and right of way, that the Church's share comes out almost equal to the lion's share in the fable.



San Gregorio, Valladolid

In tawny Spain, that part nearest the center, where all is city that is not desert, Leon, and the two Castiles, and Aragon, and the outlying border lands, the cloister is most precious in being precisely *hortus conclusus*. Always the soil was fruitful there, and watered—if possible, from the mountains—by "a fountain of gardens, a well of living waters." At Irache in Navarre, where the venerable abbey encloses four noble cloisters, each four-square and arcaded above and beneath, there four fountains glitter and sing with running water piped cold from the Sierra. Where the great cathedrals, like Burgos and Leon, have lain for three generations under the power of the restorer, the springs are blocked up with rubbish and stone-dust is the soil. But elsewhere you will find them laid out in a formal garden, with box bordering the beds, as at Celanova by the Portuguese frontier, or S. Domingo de Silos, or left in a romantic tangle, with creepers threatening the stone-work, like Tarragona above the turquoise sea, Fres-del-Val, or Jaca in the mountains of Aragon; only in the granite lands of Santiago de Compostella, the central space is flagged with square grey stones. At Najera and Estella the bees are in occupation; at Barcelona, for immemorial generations, white geese have been cherished like the Capitoline. An inventory or sworn statement, of 1595, affirms about the priory of S. Martin of Mondoñedo, "that the church had three doors, two of which led out into the upper and the lower cloisters, that the upper gave access to the choir; and that there was a garden with trees surrounded by the cloisters." Another special grace of the

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abbeys is that where two or three stories are piled one above the other, the building often belongs to successive centuries, as, for instance, at Veruela, where the lower walk is fourteenth-century work and the upper is rich Renaissance, rather in the Salamantine style.

Often the entire cloister will have been walled up, against summer glare and winter draught, by a faithless generation, and you may trace the stages in self-protection from those of Jaca and Huesca, where the walls are a jobbing mason's work and the windows holes in the wall, down to Veruela, as neatly glazed outside the stone tracery as the orangery at Versailles. The perfect instance, however, may be found in Moncada's cloister at Tarazoña, which he built in the sixteenth century and walled up from the start, setting in the head of every bay roundels and rectangles of pierced stone-work a little in the manner used at Tarragona three hundred years before, and in the curtain wall below, beautiful florid ajimices, now sadly mutilated and despoiled. Intended to admit a tempered light in summer and a sun-warmed air in winter to the spacious walks, they seem apter, what with the luxurious designs, the rectangular composition, and the Arabic temper, to let pass a whiff of musk and the murmur of silks and women's whispering.

So little domestic architecture is there, on the whole, of an age earlier than the Renaissance, in Spain, barring the palace buildings in Andalusia, that the cloisters are the nearest we can come within reach of secular art, and it is

SAN DOMINGO DE SILOS

in them precisely that we divine the presence and perceive the hand of Mudejar or Moorish workman in the fifteenth century, of the Mozarabic craftsman in the tenth, perhaps, and beyond question in the eleventh, and, in between these two epochs, of brown carvers, circumcised or baptized or both, some bondmen, doubtless, serfs and slaves and hired artisans. At Poblet, a part of the Great Cloister belongs to the twelfth century and the rest to the later thirteenth, but the style of the capitals is continuous throughout; alike in the forms of network, of rinceaux, of overlapping leaves, you may see the Arab hand, and follow it across the Pyrenees into Roussillon, to S. Bertrand de Comminges, and from Ripoll in northern Catalonia, to Moissac. The design is composed of rather simple elements in repetition, sometimes with reminiscences of plait and strap-work, and is rarely zoömorphic. The very beautiful form of the arcades in the southern walk at Poblet will recall those of the mother-house, Fontfroide, near Narbonne; but at Elne, just across the French frontier and in view of the Gulf of the Lion, they are more like those of Arles. Here, where the west and south half of the cloister was built in the twelfth, and the rest copied from it in the thirteenth century, you find alongside such forms as have been named, many storied capitals, and others fetched from further east, like the incomparable one that shows lion and stag entangled in one wreathing vine, and that recalls the marbles about the base of the central portal of S. Giles. Elne, in short, looks not to Limousin but to Provençal art.

Pure eastern work, and not at second hand, exists at S. Domingo de Silos, and he that carved the hard stone in low relief and vivid line, seems more like a metal-worker by trade. Arthur Byne showed at the Avery Library, last winter, some photographs of these capitals; the Fathers themselves have for sale at the Abbey a full set taken a few years ago by Dom Andrés, and the late M. Emile Bertaux published a number of these; they are, in short, so accessible that

Santa Maria la Reale, Najera

La Junquera

they need not be published here. The abbey is almost as easy to reach as any other, traveling by motor and then by mule-drawn diligence from Burgos for a few hours. The writer and the photographer drove down last summer, were fed by the Fathers and lodged by good women in the town, and came away content to have taken a single aspect of the mighty enclosure, its tinkling fountain quiet, its four great cypresses solemn in the latter afternoon, and to have heard the Morning Office, the Fathers at Silos being Benedictines of Solesmes and their plainsong as pure as their cloister, as incomparable in beauty. A few things there be that endure no comparison, for the Master was there. Among these are the Lady of Elche, and the capitals at Silos. A workman from this abbey passed to Estella in Navarre, where at S. Pedro la Rua he labored alongside another who knew Byzance. The kissing harpies, the lions among thick leafage, there bespeak the one, and the other, that Dormition which is right Greek and only less fair than the Entombment which precedes it along the cloister-walk.

The Romanesque beast-carving, whatever its primal source, came into Spain by two ways: one, this, straight out of the East, as at Silos, and thence Estella, with its repertory of fabulous monsters, harpies crowned and ending in a snake, sphinxes, winged and feathered antelopes bearded kingly griffins that recall the winged portal-guardians of Nineveh. The other, more commonplace, brought down lions and ostriches, sirens and dragons from southwestern France. At Aulnay, at Poitiers, and S. Eutrope of Saintes, this art flourished in its perfection, though not with richer foison. Built probably at the commencement of the thirteenth century, the cloister of S. Pedro at Soria supplies racy instances of this, not untouched by influences from Estella: it is a magnificent monument of the time, spontaneous, inventive, lyrical, anecdotic, heroical, and always strong-flavored. It may not be out of place here to remark that thanks to the Spanish sense of personal dignity, Spanish art, though often caustic, is rarely gross, the obscene mirth of the Teutonic races is replaced by an acrid criticism of life.

Below S. Pedro, in Soria, on the bank of the river, stands the roofless cloister of S. Juan de Duero, once a commandery of Hospitallers, whose Saracen slaves shaped there with interlacing arches something more like to the white enthroned Amalfi, the mountain eyrie of tawny Ravello, or Monreale emerald and sapphire-set, than this pale-colored soil, these strange-colored hills that roll up and break, on the edge of the Douro valley.

Suddenly, with the thirteenth century, tracery appears, and the ample window-lights blossom for a scant three hundred years, like those trees that in April burst into a brief flowering. The shafts are coupled in most of the Romanesque arcades, and it is characteristic of the belated styles in Galicia that at Orense, in the cloister of S. Francisco, the plain fourteenth-century arches, under a dog-tooth moulding, descend on coupled shafts. At Cistercian Veruela, in the same period, the shafts are single and shapely colonnettes; at Fres-del-Val, though the candid tracery of the rose is sure to mislead, yet not only the prismatic shafts, but the cusping of the individual lights below, betrays the fifteenth century. Here, too, the art may lag behind, but beauty gains. The convent was founded in 1414, and the cloister will fall in the middle of the century.

As S. John of the Kings, in Toledo, was founded in 1476, the cloister belongs to the close of this century, and combines not unpleasantly the forms of the later French flamboyant, on the lower level, with reminiscenes of the curves and mouldings to which English perpendicular was addicted, above. Juan Guas, who built the church and probably the cloister, was no relation of that Egas who worked for the Catholic kings in Galicia, and the likenesses which may be seen in that far-off land are fortuitous, but some parallel effects of tracery appear in the tiny ruinous scrap of cloister at la Junquera

San Pedro la Rua, Estella

San Francisco, Orense

that flanks a noble transitional church, and itself, in the latest part, is full Renaissance; on the other hand, the paneling and crocketing of the Toledan buttresses is very nearly reproduced at S. Esteban de Rivas de Sil. The lower cloister there is Romanesque, though built probably in the thirteenth century, and was, I believe, barrel-vaulted, and the buttresses were enlarged when the vaults were altered and the upper work was added. Full in the sixteenth century comes that pure plateresque type which is the finest Spanish equivalent for French flamboyant and English perpendicular, and the finest instance of that is found in the Rioja, at S. Mary the Royal of Najera. There the metal-worker's patterns emerge again, this time in a paraphrase of the goldsmith's and the candlestick-maker's. The forms of stone are replaced by the forms of metal; the pierced slab into which, however chamfered, shaved, and gouged, all Gothic tracery can be resolved, is replaced, in effect, by the hammered and chased and twisted bar. At S. Gregorio of Valladolid, which is precisely contemporary with S. Juan de los Reyes, as in the palace of the Duques del Infantado, the effect of a roughened and bossy surface, which is at the same time pliable, suggests nothing so much as heavy upholstery, or embroidery stuffed, padded, and cut out.

Juan de Badajoz and his pupils turned back on another aspect of the silversmith's art, and designed not only pendents that were like table-ornaments, but medallions that were like medals. But the golden loveliness of the cloisters of Irache and Carrion, like the stately grace of those at S. Millan and Celanova, cannot be considered at the end of a chapter. They belong, all alike, in the art of the Renaissance, devised at best to impart serenity rather than humility, and more often to puff up the spirit than to lift up the heart. In the Renaissance, moreover, cloister and patio tend to merge religious and secular art and become indistinguishable.

Nowhere as in Spain have the cloisters such variety, such magnificence, such charm. It is not merely that as for a church four pulpits, so for an institution four complete cloisters is no more than a just allowance, no two being alike, as in the abbey, already cited, of Irache, and the Kings' Hospital in Santiago that Enrique de Egas designed; or at Rivas de Sil where indeed there are only three but all of different epochs, or at Poblet where, complete or partial, five or more may still be viewed. At Najera the name of Cloister of the Knights implies another for the monks. It is not even that they meet all needs; that at Salamanca as well as at Padua you may walk the studious cloister's pale, and at Gerona as at Cambridge,

with a difference, you may love the high-embowed roof; it is not quite that a cloister is the most romantic thing in the world—it is also the most delightful. An English cloister, with its twisted cedars of Lebanon, its brilliant short grass, fine like hair, and, like that, brushed every morning, its empty echoing walks paven and set thick along the walls with the memorials of the long-dead, the brasses of the unforgotten, the bright stones with not yet withered wreaths, was for us Americans a sort of emblem or symbol of the quiet England as precious, as well-kept, as cherished as someone's beautiful old mother, which we shall never see again. But in Spain, where human nature is more homogeneous, the cloister is a part of life, like the Plaza Mayor or the public fountain. In Santiago, Canons walk up and down there to smoke between the psalms; in Burgos, the tapestries are hung there on high festivals and the chapter goes in procession, sweeping the congregation after it; in Pampeluna the acolytes in candle-spotted scarlet play at bull-fighting through sermon-time; at Barcelona the cloister offers the short-cut across town; at Seville, the library is lodged on top of it. It is made of all delights; the beauty of Gothic, without the austerity of the church; the sweetness of gardens, with yet the quiet of builded stone. Pacing the long enclosure, crossing bands of shade and sun, of warmth and chill, of fragrant gusts of grateful hush, as the eye follows up the long lines and loses itself in the tracery, nowhere twice alike, nowhere out of the tune, or scans the sun-gilt face of the stones, where successive centuries have emulated or imitated each other's excellence, the rhythm swells into a rune. You are lulled and beguiled at once by the spell of mingled strength and grace, of quietude and loveliness, long known yet now envisaged as for the first time, which is the peculiar magic of architecture, and the most desired enchantment of foreign lands.

San Esteban de Rivas de Sil

What Were the Medieval Guilds?

I DARE say that at the beginning of the war when the Germans entered Belgium, were held briefly at Liége, and then swept on to Brussels and the medieval towns of Flanders, there were many who shared with me one dread, among others, of what might happen to those historic cities. Undoubtedly there are many who have stood, for example, in the Grande Place at Brussels where are the Halls of the Guilds, and perhaps it was fear for the Grande Place that was the strongest of all fears, even though there were Bruges, and Ghent, and Malines, and Ypres to be remembered. But surely no one could ever stand in the Grande Place at Brussels without asking how it was that the Guilds had waxed to such prosperity as was evidenced in their buildings and why it was that the Guilds themselves had almost completely disappeared.

The Guilds Spirit Still Lives

And I say almost completely with good reason, for if one had the patience to explore old Flanders at leisure there were traces of the Guilds still to be found, in the years before the war. I have shot arrows with the Archers' Guild and I have played at bowls with the Bowlers' Guild, and both of them have been in existence more than 600 years. But these were hardly like the Guilds of weavers and spinners, of builders and gold-beaters, of fishermen and butchers, whose function it was to produce food, clothing, and adornment for the people of the Middle Ages. These were the Guilds we remembered in that never to be forgotten pageant of a dozen years ago, when all Belgium celebrated its independence. We watched that pageant stream through the Grande Place for hours in all its unmatchable glory of medieval splendor. Those are the Guilds of which we think when our mind runs back to the craftsmanship of that time. We know that they produced sound wares and beautiful things. We know that they had traditions of workmanship and of comradeship which were profound forces in guiding industries. We even know that at that time art had not become separated from industry. The two went hand in hand and the creative impulse had not disappeared from workmanship. Over architects especially the Guilds have always exercised a profound fascination. We find it difficult to believe that either before or since was the art of building carried to such a joyous perfection, while in the thousands of things which go to mar or enhance the beauty of architecture, we also find an equal perfection. In furniture, tapestries, brasswork, ironwork, linen and embroidery, paintings and carving—even in the pots and pans of the kitchen, all things were made to serve their purpose long and well. Art bloomed like a rose. We cannot think of those days and of the workmanship or craftsmanship of that time without a pang of regret. We would even like to go back, some of us think, at times, if that were possible, although it is very certain that we would find it very difficult to adjust ourselves to many of the less-pleasant exigencies of life in the Middle Ages.

The Guilds and Modern Industry

What were the Guilds? How were they organized? What were their aims? Why did they die? These questions seem unusually interesting at the present time when the whole industrial world is in a state of fermentation and when men everywhere are seeking to lay hands upon causes and remedies, and almost unconsciously one turns back to the Guilds period for their art as well as for their industry, if he believes, as I do, that we cannot solve either problem alone; and even those whose concern is less with art and more with industry are looking backward in search of a cure for their difficulties and are trying to discover whether there were not basic principles in the Guild organization and aims, and whether such principles may not be resurrected and injected into our present restless and unsatisfying industrial order.

A New Book About Guilds

Among many interesting volumes which I have read in connection with Guilds and Guild principles, there has come into my hands a little pamphlet entitled "Guilds in the Middle Ages" written by Georges Renard. It has been translated by Dorothy Terry, and edited, with an introduction, by G. D. H. Cole, whose analysis of the proposed plan for the reconstruction of the building industry of Great Britain was published in the last issue of the Journal. In his introduction Mr. Cole calls attention to the fact that for some unexplained reason there has not yet been published a simple introductory study of Medieval Guilds. Of course it might be answered that it is not easy to write a simple study of this kind, since the subject is more or less exhaustive, and if considered from its earliest beginnings it would no doubt go far back into the past. But, curiously enough, Mr. Cole calls attention to the fact that the earlier trade unions "often sought to establish their direct descent from the Guilds of the Middle Ages," and also recalls the ambitious projects for a Builders' Guild in England as far back, in modern times, as 1834. We all remember, of course, the writings as well as the labors of William Morris, to whom the Guilds made an insistent appeal, and who, like John Ruskin, worked incessantly with voice and with pen to stem the rushing tide of capitalistic industry. Today, when the National Guilds movement is so prominent in England, and when many of the Guild ideas are being borrowed by various groups of employers or employees—sometimes working alone and sometimes working together—the need for more knowledge of the medieval Guilds is growing. We want very much to know what were their good points and what were their bad ones. For inquiring minds, the little pamphlet to which I have referred will prove exceedingly valuable. It is written by a man of large social vision who, like most other reasoning beings, cannot reconcile himself to the present industrial system in which the seeds of quarrel and strife are everywhere; and yet, even for the

sake of proving a clear case for the medieval Guilds, he does not in any way neglect to point out their defects.

The Guilds' Volume of Industry

Of course, the Guilds are essentially connected with industry,—with the process of making things,—and in his preface Mr. Cole points out the fact that in medieval times industry was relatively a very small percentage of the world's activities. Agriculture was the predominating task. This, in its turn, was intimately related to the feudal system, whereunder the lords and barons controlled considerable areas of cultivated land. Industry, on the other hand, as it began to grow in volume, became intimately associated with town life. Accordingly, as the towns grew in size and as industry likewise grew, so the Guilds waxed stronger in numbers and in influence, and began to play a part in the affairs of state. The Guilds never attained such numbers or strength in England as they did on the continent, and this, curiously enough, because, up to the time of the invention of the steam engine, England imported her manufactured goods and was an exporter of raw materials, —quite in contrast to her position during the century of industrial development that followed after Watt and Stephenson.

The Guilds System

The origin of the Guilds has been involved in considerable discussion, but this aspect of their study does not seem vitally important. Our inquiry, to be useful, should be directed toward the flourishing Guilds of which we have heard so much. We would like to know something of their organization and the methods by which they conducted the various crafts, and the first thing we discover is that the Guilds were not all alike. "It is sometimes imagined," says M. Renard, "that the Guilds included all the merchants and all the craftsmen in one region. This is a mistake. At first those who lived in the country, with rare exceptions, did not belong to them; certain towns, Lyons for instance, knew nothing of this method of organization, and even in those towns where it was in existence, there were trades which remained outside and there were also isolated workers who shunned it—home-workers, who voluntarily or involuntarily kept themselves apart from it." Under the feudal system a man became first a page, then an esquire, then a knight. It has been very generally supposed that the same method applied in the Guilds, and that men rose from the rank of apprentice to that of compagnon and then to that of master. M. Renard points out that this form of promotion did not exist as a regular thing; that apprentices frequently became masters at one jump, and that mastership often became hereditary. "The truth is," says he, "that Guild organization, even within the walls of a single town, presented several different types. It might be simple or complex; it might be either half democratic or capitalistic in structure." The Guild was simple when it included only one trade, which was very often the case, but it is easy to understand how the Guilds became complex when they were composed of workers in crafts which were closely related. Naturally, as industry grew, there were changes in process and a consequent tendency to draw the line very strictly around divisions of the producing elements. But the simple Guild was usually half democratic and assured identical rights to everybody within the grades of which it was composed. "Masters, journeymen, and apprentices were ranked one above another, but those of the same grade were equals. Inequality could be, theoretically at least, only temporary, since the master had once been a journeyman, the journeyman was a prospective master, and the apprentice in his turn would climb to the top of the ladder. This state of things, however, was only to be met with in the building trades, in 'small' industry and 'small' commerce—the most numerous it is true, but not the most powerful. There alone was almost realized the idyllic picture of the workman working in the workshop beside his master, sharing his life, eating at his table, his partner in joys and sorrows, joining him in processions and at public ceremonies, until the day when he himself should rise to be a master."

Apprenticeship

One can easily understand how in a Guild of this nature the apprentice was regarded by the master as something more than "labor." Very often the apprentice was likely to be no more than a child ten or twelve years of age. Thus the master had often to fulfil the functions of father and of teacher. An apprenticeship might cover a period of from one to twelve years, and usually the child's parents or guardians were obliged to make some sort of a contribution to the master, either in money or in kind. The apprentice was lodged, fed, furnished with clothing and light, and his supervision and teaching went on in the house of his master. Naturally the agreements binding the apprentice were variable in character and were no doubt dependent upon the indicated measure of ability of the apprentice in one case or upon the condition of affluence of the parents or guardians in another case. Both master and apprentice had certain obligations which each solemnly swore—for solemn swearing was much practised in the Middle Ages—to do certain things, and for the non-performance of contracts the Guilds prescribed a punishment. Undoubtedly the life of the apprentice was not "all beer and skittles." Occasionally, at least, it must have been very unhappy. Yet M. Renard finds it hard to believe that the apprentice in medieval times was as badly off as is the child of modern times in the same relative position, who is driven to labor at an early age.

Craft Rights

The history of the Guilds seems to be marked by a continual struggle to define and safeguard the rights of its members, but as the Guilds were living organisms there seems nothing strange about this struggle. The length of the working day, for example, was regulated by the daylight and lighting being very imperfect night work was forbidden, since the Guilds realized that good work could not be done in poor light. This was one of the rules that could not be broken, except under the most exceptional circumstances, and the privilege of breaking it usually was conceded only to those who worked for the king, the bishop, or a lord. And yet it is amusing to consider how even so simple a rule as that which measured the working day by the hours of daylight could become a subject for dispute. In Paris, for example, as the city grew, the workers found themselves ever farther and farther sep-

arated from their work, and it is on record that they frequently complained of being kept too late. They could not reach their homes before dark and then were at the mercy of thieves and footpads. How hard it is indeed to make a rule!

Wages

One aspect of any inquiry into the Guild system must certainly concern itself with earnings. But here again it is idle to discuss earnings without discussing their value. We can make no comparison of the welfare of a medieval worker with the welfare of a modern workman by attempting to measure it by the amount of money received as wages. We must first translate money into the necessaries of life, and any inquiry into the status of the worker under the Guild system must concern itself with relative living conditions. Was he better off or worse off? In this connection M. Renard summarizes the conclusions which have been drawn by historians and states the belief that it was easier for a workman's family to make both ends meet in those days than it is now. He believes that the position of the journeyman was at least equal, if not superior, to that of the workman of today, from an economic point of view. But, in addition, he considers it to have been better morally. Also, and of very great importance in trying to establish the relative position of the workmen of the Middle Ages with the workmen of today, it is to be noted that the former was his master's "companion in ideas, beliefs, education and taste and that he always had the possibility of rising to the same social level." I dare say that no conclusion can be substantiated by unquestioned proof and that we shall never be able to say authoritatively which workman was the better off, but the heritage which was left us by that period is irrefutable, as far as it goes, and must incline any impartial observer to believe that industry, in those days, was at least a more merciful institution than today.

Women in the Guilds

Women were not excluded from the Guild life. "It would be a mistake," says M. Renard, "to image that the woman of the Middle Ages was confined to her home, and was ignorant of the difficulties of a worker's life. In those days she had an economic independence such as is hardly to be met with in our own times. In many countries she possessed, for instance, the power to dispose of her property without her husband's permission. It is therefore natural that there should have been women's Guilds organized and administered like those of the men. They existed in exclusively feminine crafts; fifteen of them were to be found in Paris alone towards the end of the thirteenth century, in the dressmaking industry and among the silk-workers and gold-thread workers especially. There were also the mixed crafts—that is, crafts followed both by men and women—which in Paris numbered about eighty. In them a master's widow had the right to carry on her husband's workshop after his death. This right was often disputed. Thus, in 1263, the bakers of Pontoise attempted to take it from the women, under the pretext that they were not strong enough to knead the bread with their own hands; their claims, however, were dismissed by an ordinance of the Parlement. Another decree preserved to the widows this right even when they were remarried to a man not of the craft. Nevertheless, in many towns, above all in those where entry into a Guild conferred political rights and imposed military duties, the women could not become masters. Condemned to remain laborers, working at home, and for this reason isolated, they appear to have been paid lower wages than the workmen; and certain documents show them seeking in prostitution a supplement to their meager wages, or appropriating some of the raw silk entrusted to them to wind and spin. But other documents show them as benefiting by humane measures which the workmen of today might envy them. They were forbidden to work in the craft of 'Saracen' carpet-making, because of the danger of injuring themselves during pregnancy. This protective legislation dates from the year 1290; for them, as for children, exhausting and killing days of work were yet to come. All the same, one can see the tendency to keep them in an inferior position for life, and, taken along with the strikes and revolts, the first appearances of which amongst weavers, fullers, and cloth-workers we have already mentioned, this clearly shows that, side by side with the half-democratic Guilds which were the humblest, there existed others of a very different type."

The Seed of Destruction

It is when we come to study the great commercial and industrial Guilds that the profound inequalities begin to appear, and here the woollen industry furnishes a striking example, to illustrate which the following quotation may serve: "The manufacture of cloth (which was the principal article of export to the Levantine markets) was the most advanced and the most active industry of the Middle Ages, with its appliances already half mechanical, supplying distant customers scattered all over the world. It was the prelude to that intensity of production in modern times which is the result of international commerce.

"The wholesale cloth merchants no longer worked with their own hands; they confined themselves to giving orders and superintending everything. They supplied the initiative; they were the prime movers in the weaving trades which depended on their orders; they regulated the quantity and quality of production; they raised the price of raw material and the workmen's wages; they often provided the appliances for work; they undertook the sale and distribution of goods, taking the risks, but also the profits. Already they were capitalists, fulfilling all the functions of captains of industry.

"What became, then, of the intimate and cordial relations between masters, journeymen, and apprentices? The Guilds began to assume a character unlike anything which could exist among the clothiers or blacksmiths for instance. This new state of affairs suddenly arose at Florence in the *Arte della Lana*. At some periods of its existence this Guild had a membership of 20,000 to 30,000, but it was like a pyramid, with a very large base, numerous tiers, and a very small apex. At the summit were the masters, who were recruited entirely from among the rich families and formed a solid alliance for the defence of their own interests. Forced to guard against the perils which threatened their business on every hand—the difficulty of transport, a foreign country closed to them by war or by

a tariff, the jealousy of rival towns—they tried to recoup themselves by employing cheap labor, and, remembering the maxim 'divide and rule,' they ranked the workmen they employed in different degrees of dependence and poverty.

"Some classes of workers, such as dyers and retailers, were affiliated to the *Arte* under the name of inferior *membri*. True, they were allowed certain advantages, a shadow of autonomy, and liberty of association, but at the same time they were kept under strict rules and under the vow to obey officers nominated by the masters alone. Thus the dyers were not allowed to work on their own account, and were subject to heavy fines if the goods entrusted to them suffered the slightest damage; the rate of wages was fixed, but not the date of payment, which was invariably delayed.

"On a lower tier came the weavers and the male and female spinners; both classes were isolated home workers under the system of domestic manufacture, which is highly unfavorable to combination and therefore to the independence of the workers. The weavers, whether proprietors or lessees of their trade, could not set up without the permission of the masters who held the monopoly of wool, on whom they therefore became entirely dependent. They were piece-workers and had no guaranteed schedule of prices.

"The spinners lived for the most part in the country, and this country labor served, as usual, to lower the rate of wages in the towns; perhaps this was why the Florentine tradesmen favored the abolition of serfdom, for the reason that its abolition took the peasants from the land and left them free but without property, thus forcing them to hire themselves out, and so creating a reserve army for the needs of industry. The masters invented a curious method of keeping the women weavers in their power. Every year the consuls obtained pastoral letters from the bishops of Fiesole and Florence, which, at Christmas, Easter, Whitsuntide, and All Saints, were read in the villages from the bishop's throne. In these letters the careless spinner who wasted the wool which had been entrusted to her was threatened with ecclesiastical censure and even with excommunication if she repeated the offense. An excellent idea indeed, to use the thunderbolts of the Church for the benefit of the great manufacturers!

"On a lower tier again we find the washers, beaters, and carders of wool, the fullers and the soap-boilers, who formed the lowest grade of the laboring classes—a true industrial proletariat, wage-earners already living under the régime of modern manufacture. They were crowded together in large workshops, subjected to a rigorous discipline, compelled to come and go at the sound of a bell, paid at the will of the masters—and always in silver or copper, or in small coin which was often debased—supervised by foremen, and placed under the authority of an external official who was a sort of industrial magistrate or policeman chosen by the consuls of the *Arte* and empowered to inflict fines, discharges, and punishments, and even imprisonment and torture. In addition, these tools or subjects of the Guilds were absolutely forbidden to combine to act in concert, to assemble together, or even to emigrate. They were the victims of an almost perfect system of slavery."

Administration

In their early administration the Guilds were almost uniform. Workers associated themselves voluntarily and were only admitted under strict qualifications. Government was thoroughly autonomous, and within the limit of its jurisdiction the Guild was self-governing. The law-making power was held by the General Assembly, and no act affecting the Guild as a whole could be carried through without ratification by that body. But as the business of the Guild grew in extent and complexity, it became necessary to set up executive officers who could act in the name of the Guild. None could escape this duty if it were assigned to him, a provision which seems eminently sound. But in studying administration it is better, as M. Renard observes, to study at the same time the aims of the Guilds which he considers to have been three—economic, social and moral, and political, and also to study their methods.

In their economic aim the Guilds stood for integrity in production. They went into the most minute details in prescribing how work should be done.

The Honor of the Crafts

The honor of the craft came first. Its members took pride in officially guaranteeing their wares to the consumer. Every precaution was taken against bad work. The masters pledged themselves to use only raw materials of a certain quality. "The tailor who spoilt a garment or kept a piece of cloth entrusted to him was made to pay back his client and was punished by his fellows. The Guild prided itself on letting nothing leave its shops but finished products, perfect of their kind; it examined and stamped every article, and further required that it should bear a special trade-mark stating where it was made and its just price. . . . Sale was as carefully watched over as production. . . . One serious result of this constant and perfectly legitimate effort to assure the success of the Guild," says M. Renard, "was that it produced a strong desire to reduce, or if possible do away with competition. The Middle Ages did not understand rights except under the form of privileges, and the Guild always tended to arrogate to itself the monopoly of the craft which it carried on in a city."

The Beginning of the End

Naturally, one competition bred another, and the Guilds seemed wholly unable to adapt themselves to the process of evolutionary growth in man; but when we come to examine into the disease to which the Guilds finally succumbed we are obliged to conclude that the accumulation of wealth in the hands of a minority that grew relatively smaller and smaller was the germ of their death. Wealth accumulation was relatively a small factor during the early history of the Guilds. Industrial processes were slow, and markets were small. But as commerce expanded and as the means of shipment were increased there came a consequent demand for production in larger and larger quantities. Profits rose by leaps and bounds but it was the masters who took the lion's share. Besides this, other elements had entered into commerce. The banker, the broker, the shipper, all exercised an influence upon the Guild system. The structure was not strong enough to

resist. The guildsmen were unable to control the stream of gold which flowed into the commercial and industrial centers of medieval times. M. Renard has two excellent chapters on the causes of Guild decay in which he deals with both the external and the internal factors. But it is impossible for me to draw any other conclusion except that the Guilds were thrust aside because, having themselves made possible the quick accumulation of large wealth, they could not, in their turn, offer antidote to the poison. Through their organization and aims they were able to produce merchandise and wares of the finest quality, renowned throughout the world, yet they had not been able to devise a system whereby this very perfection of production would be prevented from bringing the whole structure to the ground. The moment the Guilds allowed themselves to be completely captured by the shrewd men who saw the possibilities inherent in the capitalistic system of industry, they were doomed, but they fell only because they themselves had developed and nurtured the capitalistic germ. This may be said to have been almost harmless in the early stages when all was on a small scale, and when it was therefore comparatively easy to preserve the element of democracy, but with the multiplication of human productivity by machinery the possibilities for exploitation developed with astonishing rapidity, and the workman soon sunk into the morass where labor became a commodity and no longer entitled to consideration as a human being.

What We Must Learn from the Guilds

At the same time, the Guilds did possess one basic principle which we must deny at our peril. They believed, surely, in the beginning, in the theory that industry was an honorable service and that work was a noble function. They believed wholly in quality and cared nothing for quantity. Profit was incidental and was gauged by the value of the service rendered and not by the ability to make it as large as the traffic would bear. More than that, the principle of organization along vocational lines led to the upbuilding of high principles for industry as a whole and we may imagine with what reluctance and despair the workmen of the later days of the Guilds saw the whole fabric crumble and tumble as the law of profit and quantity production overcame the traditions of their crafts. Undoubtedly the Guilds had other defects quite apart from the capitalistic principle upon which they rested, but their organization and methods are well worth studying. If followed again today and coupled up with a system of administration such as that of which the National Guilds of England have given us the skeleton, our industrial system might be restored to a permanently healthy condition—one which would leave every member of it far happier than he can possibly find himself in the present struggle.

These conclusions, which I confess to be nothing more than personal, set up many trains of thought, one of which leads backwards to the words of Wendell Phillips, spoken sixty years ago: "I confess that the only fear I have in regard to republican institutions is whether, in our day, any adequate remedy will be found for this widening flood of the power of incorporated wealth."

To seek truth one must search without fear and without prejudice, for it is only by divesting the mind of these manacles that it can function to any advantage. It is in such a manner that we ought to study not only the Guilds but our own system of modern industry, of which architecture is an inseparable part and in the fate of which its future is bound up.—C. H. W.

Post-War Committee—The Inter-Professional Conference

The Executive Council of the Post-War Committee has taken steps toward carrying out one of the items recommended in its preliminary conclusions, as reported in the September Journal, and a meeting will be held in Detroit on Friday morning, November 28, at the Statler Hotel. The meeting will be known as the Inter-Professional Conference, and its object will be to consider whether it is possible and desirable to attempt the establishment of a permanent body to be known as the League of Professions (or by another name if one more preferable is suggested), the purpose of which body will be to study the whole question of the professional relation in all callings with a view to suggesting ways and means of improving it and of making it a more effective instrument for the common welfare.

The subject is far too comprehensive to be dealt with at a brief conference, or even as a problem by itself. Consideration of professional relationships involves an analysis of the whole structure of our social and economic system, and never in the history of man was such an analysis so urgently needed. Thus it would seem that, as every profession has a particular contribution to make in such a work, since it is of necessity more familiar with its own experience, the merger of such experiences would do more than any other possible thing, at this moment, toward putting science at the service of the world in its hour of greatest need. The Industrial Conference in Washington did not even approach the problem before it in a scientific manner, and only an impartial scientific investigation can ever afford us an answer to the problems with which they were to deal.

The program for the Inter-Professional Conference is not announced definitely, as the Journal goes to press, but a full report of its discussions will appear in the next issue. The Executive Council has been able to enlist the generous services of the following men, in the formation, with the members of the Council, of an Organization Committee:

Dr. Felix Adler, Rector, Ethical Culture School, New York City; Dr. Chas. A. Beard, Head of Bureau of Municipal Research, New York City; Charles A. Boston, New York County Lawyers' Association, New York City; Henry W. Hodge, Consulting Engineer, New York City; Thomas R. Kimball, President American Institute of Architects, Omaha; Dr. Alex. Lambert, President American

Medical Association, New York City; Arthur D. Little, A. D. Little, Inc., Chemists, Cambridge; Basil M. Manly, Director Scripps Economic Bureau, Washington; Dr. George A. McKean, President Wayne County Medical Association, Detroit; E. J. Mehren, Editor, *Engineering News-Record*, New York City; Calvin W. Rice, Secretary American Society of Mechanical Engineers, New York City; Frank A. Waugh, Division of Horticulture, Massachusetts College of Agriculture, Amherst.

The scheme of subcommittees, as considered by the Executive Council, is now being put into effect and will comprise the following: Coöperation with Related Interests; Education; Professions; Public Service; Registration; State Societies; Improvement and Extension of Service; Local Problems.

The chairman of the Subcommittee on Education is Mr. F. L. Ackerman; of the Subcommittee on Coöperation with Related Interests, Mr. E. J. Russell. Other chairmen will be announced next month.

In addition to this division of work, the Executive Council is busy securing membership representations from states where there was none, and also in enlarging the Post-War Committee by inviting non-Institute men to participate in the work.

The following changes in committee personnel have occurred: Mr. Drach, of Cincinnati succeeds Mr. Fechheimer, resigned; Mr. Jacobberger, of Portland, succeeds Mr. Johnson, resigned; Mr. Clark, of Washington, D. C., succeeds Mr. Wood, resigned; Mr. Norton, of Los Angeles, succeeds Mr. Martin, resigned.

The Executive Council has been enlarged to include Mr. F. L. Ackerman, of New York City, and Mr. C. H. Whitaker, of Washington, D. C. Mr. Henry K. Holsman, 175 West Jackson Boulevard, Chicago, is now secretary of the committee.

British Housing Notes

The new Housing Act for England has raised many interesting questions. It was originally designed to apply to municipalities only, but during its passage it was amended to include what are known in England as Public Utility Societies. In general, these bodies are organized to render a public service, and they have done much in housing. Under the new bill, they may receive grants of money from municipalities, as loans, and a housing project carried out by a Public Utility Society, in accordance with the terms of the bill, would enjoy the same method of State financial assistance, in the form of the subsidy already described in these pages. The dividends of such a society are, however, limited to 6 per cent.

Now the question arises, in view of the intolerable shortage of houses in Engand, of extending the privileges of the bill to speculative builders! The following is clipped from the London *Daily News:*

"With a view to a quicker solution of the housing problem, Hornsey Town Council have suggested to the London Housing Board that estate owners and builders should be afforded the same financial facilities as the Public Utility societies which have been promised State aid.

"Acting on this suggestion, the Director-General of Housing intends shortly to call a meeting of builders in the Greater London area to consider the question. Many boroughs like Hornsey have been almost entirely developed by the speculative builder, and it is suggested that if he is financed the erection of small houses will be greatly accelerated.

Health Ministry's Delay

"Meanwhile, the question of the wooden house continues to be eagerly discussed. The attitude of the Ministry of Health in insisting that the sample wooden dwelling which it is proposed to import from British Columbia and set up for public inspection in a London park, should be built to their own specification, is likely to cause considerable delay. When the Ministry have produced the plans they will have to be sent to British Columbia—a delay of at least a month. Various alterations will then have to be made in the Canadian plant, which is designed to produce thousands of standardised dwellings, and it is unlikely that the sample house will reach this side in less than three or four months.

"The suggestion made to the Ministry by Mr. F. W. Wade, Agent-General for British Columbia, was that the standard dwelling best suited for British requirements should be ordered by cable and brought over at once. But the Ministry officials insisted that their own specification should be followed, and laid particular stress on the inclusion of a larder. It was pointed out that the standard houses were all fitted with a large pantry, but the Ministry declined to accept a design which has been found satisfactory all over the American Continent, and insisted on various trivial changes being made.

Order for 500 Wood Houses

"Mr. Wade hopes, however, to be able to arrange for some standard dwellings to be brought across quickly, and he is confident that the English people will accept them without alteration.

"That many of the public share Mr. Wade's opinion seems to be clear from the number of inquiries received from firms who are already arranging to import hundreds of standard 'mill cut' houses. One firm has received a single order for 500, as well as many others for smaller numbers.

"It is estimated that it would be possible to sell a 5-roomed standard cottage on this side for £250, and that it could be erected and fitted complete for another £100. This is about £100 below the price of an English wooden dwelling of the bungalow type with similar accommodation; £200 cheaper than the least expensive concrete cottage; and some £500 cheaper than a brick cottage.

BRITISH HOUSING NOTES

By-Law-Ridden Country

"In a letter to *The Daily News*, Mr. Gordon Allen, F.R.I.B.A., says: 'Every architect and builder knows that one of the main reasons why rural England now finds itself houseless is because such districts are by-law-ridden. The regulations in force were drawn up half a century ago for governing building procedure in crowded town areas. When applied to the open countryside, these become vexatious incongruities. Some plans of mine for a brick cottage were rejected this month on account of the rooms being 8 feet high, as recommended by the Ministry of Health!'

" 'You have well pointed out the possibilities of wooden houses. But in the past the ridiculous by-laws have prevented the erection of such dwellings—and also those constructed of the latest materials—even though the site be miles from nowhere. In this country, especially outside stone-yielding districts, thousands of wooden buildings are still in good repair, after having been in existence for centuries. Where houses are detached, the danger of fire spreading is inconsiderable. And in the case of wooden bungalows, the risk from fire applies only to property, not to life, for if the door gets blocked, escape by window is easy and safe.'

Another View

" 'To one who has lived many years in the United States,' writes another correspondent, 'the advocate of the wooden home for English families appears somewhat foolish. Surely the Englishman can build the house in which he lives. The very latest thing in laziness and apathy is shown by these suggestions. Offer the American his choice of wood or bricks, and just watch him grab at bricks. Ask people who have lived in the land of wooden houses, and watched whole blocks of business premises swept away by fire in a single night. If we must build wooden houses, at least 100 feet of space should be allowed between each. The American is used to wooden houses; the English are not."

The National Financial Burden

The financial burden to be forced upon the country by a short-sighted effort at palliation, where a long-sighted policy, based on a permanent solution ought to have been adopted, may be surmised from the following items in the English press:

Housing Scheme Rejected

"After six hours' debate the Nottingham City Council reversed its previous decision to proceed with two instalments of the £2,000,000 garden city housing scheme, and rejected the entire proposal. An invitation was extended to the Housing Committee alternatively to prepare a new proposal for tenement dwellings. The original scheme was agreed to a fortnight ago by the council, but, owing to the excessive cost a requisition was made by six members for a special meeting which resulted as stated. Alderman Huntsman declared that each house let at £25 would cost the ratepayers or taxpayers £50 annually, or a quarter million a year."

Rents of New Houses—Normal Level Expected to be Reached in 1927

"The Housing Act and the policy of the Ministry of Health on the question were explained to the London sanitary inspectors and health visitors at the Caxton Hall, Westminster, last night by Mr. J. G. Gibbon, Assistant Secretary at the Ministry of Health, and Capt. B. S. Townroe.

"On the question of rents of the new houses Capt. Townroe said that these would be based upon a post-war level of profits in the building trades. It was assumed that the normal level of prices would be reached in 1927, and that it would then be two-thirds of the present figure."

Houses and Wages

Under the above title, Sir Leo Chiozza Money contributes the following interesting article to the London *Daily News:*

"It is, of course, a delusion that high wages necessarily mean dear goods. The fact that British motor-car makers, who pay much lower wages than the American motor-car makers, are howling at the importation of cheap American motor-cars made by very highly paid labour, is only one of many current illustrations that might be given of the falsity of the argument that as wages advance prices must advance.

"One of the great advantages to a nation of an advance in wage-rates is the fact that it compels the adoption of a superior economy. As long as labour is cheap it is lavished in a wasteful way upon uneconomic operations, as we have witnessed in the past in the case of domestic work, nothing in the world being so cheap as a cheap girl. As long as a girl is content to slave all day for a meagre pittance and a bit of an attic to sleep in, you will not get much in the way of household economy.

"And that brings me to the effect of higher wages in the building trades, and in the making of homes. We are not used to high wages in this country, and there is considerable danger that in the case of the housing problem all sorts of hasty devices will be resorted to through a mistaken notion of the word 'economy.' The danger is increased by the current erroneous belief that we are 'ruined' or 'near ruin,' which is being propagated most ruinously. I rarely take up a paper now without finding myself, as a citizen, advised to join with others in spoiling the ship for a ha'porth of tar.

Labour and Building

"The relation of wages to house-building should be thoroughly understood. As long as house-building consists of the old operations of piling *in situ* brick on brick and timber on timber, each operation calling for the application of great quantities of labour power, the cost of building must be heavy whatever wages are paid, and very heavy indeed if good wages are paid. There is no royal road in such operations as bricklaying, or tiling, or painting, if a man is to take tool or brush and well and truly apply himself to materials. Bricklaying is beautiful and fascinating work, but it is necessarily laborious. Equally it is slow and costly to build a partition of timber and lath and plaster. At present wage rates, even with fairly cheap

material, it must be costly to apply much good work to the making of a house.

"These considerations coming home in a concrete form in estimates, we witness wild attempts to obtain cheapness by the building of houses which evade, or attempt to evade, labour costs. The thing would be excellent if it were accompanied by proper thought and skill and first-class architectural science. The imminent danger is that men in a hurry will construct in the name of houses ugly and uncomfortable boxes which will remain with us as monuments of human folly.

Houses—Inside and Outside

"The inside of a house is a private affair which concerns the comfort and health of the inmates. The outside of a house, however, is, fortunately or unfortunately, a public matter. It is the ugly outsides of houses, warehouses, and shops which make our ugly cities. The aspect of a city is merely the mass of so many exteriors, each of them a private possession, but the whole forming a great public and ineradicable nuisance. Houses are lasting things even if indifferently built, and this is the explanation of the horrors of the housing problem. Clothes rapidly wear out and have to be renewed. Houses last on, long after they are obsolete and no matter how wantonly they outrage the public eye.

"If we have been given so much ugliness by brickwork, what pictorial terrors we may expect from the facilities of concrete! Concrete is one of the obvious ways of reducing the labour bill. Portland cement is one of the finest servants of men that has ever been invented, but although it is a good servant it is a bad master. Unfortunately, many of those who are tackling the material in connection with housing do not know how to use it. It lends itself to the making of ugly boxes, and so ugly boxes are made. It lends itself, again, to the plastering on ugly boxes of even uglier 'ornaments' of the pastry-cook order. And when the thing is done the material is so good that you have a building capable of resisting weather and ill-use—so indestructible in character as to be a permanent blot upon some unfortunate landscape. Not that it need be so. An artist, as an architect ought to be, is quite capable of tackling concrete in such fashion as to give a beautiful result. Some cottages I saw last year at the National Shipyards in the West, although not above reproach, were far more beautiful, although made of cheap concrete blocks, than the majority of brick cottages.

"The moral in this connection is that the Ministry of Health and local authorities ought to insist upon artistic work. The many virtues of concrete construction, its cheapness, the readiness with which one can get hollow walls, the simple construction of partition walls, flues, staircases, and so both should make it possible, with the stamping out of profiteering in materials, to make small houses with well-paid labour at very much the same price as the old-time house made with cheaply paid labour. What we have to do is to get the best out of concrete while avoiding like a pestilence the uglification of town and country."

The Cottage

Across the road from my window lies a triangular plot of ground, once the site of a cottage and garden. Now only a shapeless mound or two remains to show where the cottage stood, and the garden has been plowed up and sown with grass. The plot serves as a handy corner to turn young calves into in the early summer. For our present purpose it may also serve as a sort of epitome of the rural housing problem.

The first cottager was a land-worker, and he spent his days on the farm on which his cottage stood. In the two rooms which was all his home be brought up a family of eight, and when he died his eldest son took possession of the cottage and of his father's place on the farm. In the course of years a fresh family gathered about the hearth.

But times changed, and the son was not blessed with the spirit of contentment which had sustained his father. Wants multiplied, but wages remained stationary. The farm laborer contrasted his own position with that of some of his younger brothers who were making good money in the coal-mines. At last one winter he too went off to the "works," to return in the spring with a pocketful of gold and a new suit. The links that bound him to the land were now broken. For many seasons the winter migration went on, and the cottager only returned at haytime and harvest to work off his rent and pay for his potato ground and his wife's daily dole of milk. Finally he found it better to take a house at the "works" and take his family away, so that the cottage and the farm knew him no more.

The third and last tenant was an aged woman in receipt of parish relief. She, poor soul, could do little to maintain the place in proper condition. When she at last died and was buried by the parish the process of decay had already gone far.

No other tenant could be found, and time and the weather had their will on the old cottage. A storm blew the thatch away, rain soaked through the walls of earth, and bit by bit they fell to the ground. Soon only part of the end walls were standing, and then the farmer entered and began to cart away the stones to sell to the Local Authority for road-making. The straw and earth were left in a confused heap through which fragments of broken beams protruded, only to be hidden in the course of a season with a thick growth of nettle and dock. The farmer spanned the gaps in the garden wall with barbed wire, and now his calves are turned in here for their first taste of the spring grass.

Reconstruction is the work of the immediate future. Will it take in hand the ruined cottage of the countryside? Can the cottages be rebuilt upon the ruins and the country made worth while for a man who has a young family to think of? The farmer would like to have the married laborer back again, for he obtained better service from him than from young lads who never intend to settle upon the land. But he cannot possibly build cottages for his workmen under present conditions. The work must be undertaken by the Local Authority with the help of the State.—T. G. J., in the *Daily News* (London).

Book Reviews

Old New England Doorways. By Albert G. Robinson, New York City. 1919. Charles Scribner's Sons.

If there has been published an architectural book more nicely balanced and more simple and straightforward in its presentation of an element of architecture, I do not remember to have seen it. The author is modest and unassuming, which is rare; more than that, in his brief text, he delivers himself of no profound opinions and claims no great discoveries, and these absences are also far too rare.

He talks about doorways and about the reasons why they were built as they were, all up and down the Atlantic Coast, but the talk is that of a scholar and not that of a pedant. To him the technicalities are less important than the joy of the doorway itself, as one comes upon it in places unsuspected by the traveler who, today, has no time to lose. To search for doorways, one must like to lose time, and count it well lost when a doorway is found. For, says Mr. Robinson, "The pleasure of hunting for old doorways in New England lies almost as much in the search as in the discovery." These are the words of a philosopher, and there is no more delightful company in which to go on a journey of any kind.

The plates are philosophic, too, for they only suggest details. They have evidently been studied, in their presentation, with the hope of telling a story and not with the idea of establishing a historical document. As stories are always more interesting than histories, so these photographs of doorways are far more interesting, to me, than a thousand historical documents of either pen or pencil, for they tell stories—not one but many—and they are the stories of little streams of life flowing in and out of houses. The stories of that slow revolt, in New England, against the severity and the austerity of the plain square door openings of the early settlers. They seem to reveal the slow blooming of a plant that had been chilled almost unto death by the stern struggle in a new land, and yet which responded with alacrity to the rays of a sun that finally broke through and warmed the blood in its veins. It is the old story of life, denied its natural food of beauty, and wishing for a garland in which to clothe the entrance door of the too forbidding habitation.

Some were frankly gay, while others responded timidly. It took courage to be gay, in those days, and there are doorways in Mr. Robinson's book out of which one may conjure up all the misgivings that no doubt beset their owners, ere the carpenter was bidden to the task. For, as Mr. Robinson also points out, one can seldom be sure that the doorway dates back to the building of the house itself. Many were added, as the fashion grew, and as timidity responded to the sound of laughter, the music of which it had hardly heard for a century; for life was a stern thing, in the New World, for many a day.

For one, I owe a debt of gratitude to Mr. Robinson, and do publicly say so.—B.

Handbook of Furniture Styles. By Walter A. Dyer. Century Company.

Interior Decoration for the Small House. By Amy L. Rolfe, M.A. Macmillan.

When the world so needs simplification, it seems unnecessary to have thrust upon it one extra thing, yet that is what Mr. Dyer's "Handbook of Furniture Styles" is,—one extra thing. I defy anyone to read the book as a book, and the assertion that it meets "a genuine and particular need" by "its practical usefulness" is mere imagination. After reading the book twice, carefully, I still find the subject confusing. Not that it is not written in an orderly manner, but to make such a book useful, the most intense, even profound, study should be made of the method of presentation. The subject matter itself, as far as it goes, is, in the main, accurate and historically correct, but I fear that after, as well as before, reading this book, good American dollars will be spent for trash, the prevention of which Mr. Dyer sets forth as one of his aims. The book is an outline of the historical sequence of the various styles of furniture rather than a handbook of those styles themselves. Incidentally, why does Mr. Dyer call the book "A Handbook of Furniture Styles?" Does he consider the word "furniture" an adjective, as he obviously considers, the word "art?" Such a title and such usage as "art world," and "art industries," and "art impulses" and "art tradition" are prejudicial to the book. Yet, Mr. Dyer is equipped to make a book which would be what he imagines this one is, but in it he must set forth, not lists of woods used, of decorative designs, of cabinet-makers and of the details of styles of the different periods; not loose, vague sentences describing styles, but the very essentials of those styles, so illustrated with cuts and the simplest outline drawings that the forms developing into styles, the salient features of those styles themselves, and the modifications leading both to and from the styles in the transition periods, are clear and present to the mind and eye of the student. Without such a simplified presentation, with drawings, the book must leave the mind of any but an expert in a state of confusion worse confounded. For instance, Mr. Dyer first mentions a cabriole leg on page 51, but never illustrates it until page 113, leaving the amateur all this time in ignorance not even lightened by the dictionary. And to say that "the styles of the Louis XIV period gradually merged into those of Louis XV through the medium of the Regency," without clear-cut definitions and illustrations, is as slipshod a device as that of the novelist who says his characters are witty but fails to make them so. And furthermore, when he publishes what he calls an example of a Louis XVI room with a sofa in it that never was a "Quinze" or "Seize," on land or sea, one can but feel that this book is neither a useful nor safe guide for the modern American purchaser, and this is a pity, for no one could better write such a book than Mr. Dyer if he would take his subject seriously and replace meaningless

generalities by definite examples arranged in a scholarly manner.

Miss Rolfe makes a distinction between the word home and house, implying an inherent spiritual and intimate meaning in "home" which is not in "house," hence her choice of title. Her differentiation is true but for that very reason her title misleading. It is the *house*, "the sheltered abode for human habitation" which she is decorating, and furnishing, in such a manner that it will be a *home*. Inevitable pitfalls lie ahead of whoever, with these particular distinctions in mind, substitutes the word "home" for "house," and into these Miss Rolfe has fallen as quickly as any one. A pretentious house may still be a "home," but "a pretentious home" is a self-destroying term, as is also "an expensively constructed home." Let us start clear, then; it is the house, the physical structure with which we are dealing, and within which we hope to create a "home."

Miss Rolfe has, more or less well, accomplished a task of great difficulty; that of writing a textbook for people of small means who wish to be their own interior decorators. It is well done in that the book is written in a direct style which makes clear the fundamental principles that must be understood and followed in order to furnish and decorate houses and rooms, if they are to be simple, harmonious and livable. Her emphasis upon essentials, upon the treatment of walls, floors, and hangings, as backgrounds, and upon the placing of furniture and the hanging of pictures with balance and symmetry is excellent, although in attempting to give more specific directions as to the use of special pictures and objects for special rooms she is on dangerous ground, for the subtle use of Japanese prints, of samplers and of busts cannot be taught, but must be the spontaneous expression of the individual. The book is simple in aim and method, and in this is of great value; but it is less well done in that she has failed to show and illustrate the difference between good and poor furniture and furnishings. This is a difficult task, but a chapter devoted to the study of the beautiful old models, with illustrations showing in what particulars the forms have become debased in the hands of the modern machine-using manufacturer, could have done much to teach the house furnisher to see the beautiful in the old, and demand it in the new. This lack, together with her assertion, which is in no way true, except in the case of the most expensive, that "the period furniture which is turned out of our factories today is in every way as beautiful as the rare old pieces of our forefathers," does actual harm, for it is neither a sincere nor truthful analysis of the situation as it is. This, with her recommendation of craftsman and modern mission furniture, is confusing and misleading on the very subject which most needs clarifying for the amateur. However, the book, on the whole, is a success.—H. C. M.

Walled Towns. By Ralph Adams Cram. Marshall Jones Co.

This is the fourth of a series of books written by Mr. Cram during the war. He assumes that those who pick up this last volume will have read the preceding three. In case his readers should not agree with the reasoning set forth in these other works, Mr. Cram gives the following kindly warning: "To those who dissent from these opinions this volume will contain nothing, and they will be well advised if they pursue it no further."

In disagreement, as I am, with certain of Mr. Cram's reasonings, I ignored the kindly warning, and I urgently advise all others to ignore it, because "Walled Towns" is too good a book not to be read. Naturally, the disagreement which exists also prevents me from subscribing to what Mr. Cram calls "the way out;" but at a time when ways out are being sought with feverish intensity, it were wise to ignore none of them. Certainly, Mr. Cram supposes a way that seems thoroughly pleasing and agreeable up to a certain point. Not even Mr. Veblen or Mr. Shaw could blow a finer blast of withering scorn than Mr. Cram blows upon the present state of capitalistic society. He attacks it point blank, with all the weapons that come handy. Sometimes he even deserts the rapier, in the use of which he is so skilled, and arms himself frankly with the bludgeon. The truth is, of course, that more and more writers and more and more men have seen, and are seeing, and will continue to see in ever-increasing clearness, the impossibility of much longer continuing a state of society such as this. Grave men gravely discuss revolution. The whole social and industrial fabric is known to be crumbling and rocking. Never has so high a fever racked the souls of so many men; but the way out is still too much dreaded and too much feared. It involves renunciation, sacrifice, and the supplanting of hatred, as a world doctrine, with love. One may simplify it still further and say that we only need to be rid of selfishness, but it is against the rock of selfish interests that all plans recoil in dismay.

In "Walled Towns" Mr. Cram presupposes the return, very largely, to medievalism. Not all the machinery of the world is to be scrapped, but a great deal of it. On the other hand, much that man has not yet learned is to be a part of the walled town. For example, private ownership of land will not exist. The needed town revenue is to be raised almost entirely by the rent of the land which is owned by the town. This is one of the most significant aspects of the program, for by one swift leap we are to be emancipated from the unutterable misery, tragedy, and injustice which has everywhere followed private ownership of land. And even a dreamer like Mr. Cram has come to see, although, curiously enough, he ignores the history of land tenure as a prime cause, that no decent order of society can ever be possible as long as the surface of the earth can be used as an instrument of monopoly and oppression. Basically, the walled town of Beaulieu, which is to lie "about forty miles from one of the largest cities in New England," is to begin its life free of the chains and fetters which man for countless centuries has dragged wearily and painfully from land to land, from city to country, from country to city, never to achieve land freedom, without which there is no other freedom.

But then what is to happen? Having gained the basis for freedom man is at once to give up the freedom he has gained. At Beaulieu, "A bailiff and council of three sit here in a fine stone-vaulted room opening off the great gate, for three hours each morning, to issue their licenses or prohibitions. Here also are the town telephones and telegraphs, for while these as well as motor cars are recognized as necessities on emergency occasions, they are held to be 'useless luxuries' as private possessions and are for-

bidden within the walls." Thus our walled town apparently is to be a compromise between what might perhaps be called communal monachism and society as it is. A selection is to be made of what we shall take from the present and what we shall take from the past.

In reading Mr. Cram's enthusiastic picture of the life that might thus be gained in a walled town, one almost succumbs to the picture and is ready to abandon the world and apply at the nearest gate. On the other hand, one is to judge, it appears, that each walled town is to be under the specific religious authority of a particular sect, and thereby religious doctrinnaires must reflect carefully before making application.

Perhaps Mr. Cram is right—perhaps we must throw away the mechanical deviltry with which we have enslaved ourselves. Perhaps we must cast on the scrap-heap nearly all the results of invention and frankly admit that the only way to escape being crushed by the structure we have reared is to instantly pull it to pieces, saving only a few minor details. Perhaps it must be so, and yet this presupposes that the mind of man is to come to a halt. Beyond a certain barrier it must not go. The question then seems to be this: Is it possible for man to create inventions and devices for the saving of labor without destroying himself? In Beaulieu steam is not to be admitted and electricity, hydraulically generated, is to furnish the motive power for industry; but we are left to believe, after all, that hand-labor will reign supreme. This means, happily, that much of what is in reality useless today will no longer be made and sold. Instead of manufacturing the flimsy and the tawdry in vast quantities, with a vast overhead expenditure involved in selling them and a vast overhead waste involved in using them,—because they are hardly bought before they must be replaced with more of the flimsy and tawdry,—men will again resume the making of sound things, things that are durable and beautiful and that give pleasure in the making and pleasure in the using. Against this beautiful picture we must reckon with the mind of man, which, I opine, will never be denied its right to explore all the mysteries of the universe, no matter where they may be hid. And those who so believe will probably elect to continue their search for a plan by which the secrets so wrung from nature's recesses shall be placed at the service of mankind, not for profit but for use and enjoyment. The great structure of science and invention, instead of being our master shall be our slave. Can we find a way out in this direction, or must we consign ourselves to the walled town, where "no man is a free burgess unless he is a land-holder, and the minimum is garden land sufficient to supply all the needs of his family that can be satisfied from this source; the maximum is that amount of farm land that he can maintain at a minimum standard of productivity," where, "every family also keeps as many cows and poultry as will furnish the normal requirements in the shape of dairy products, eggs, and fowl for eating." Where "the farms, which lie outside the walls and quite surround the town, do more than this, and much produce finds its way to the communal dairy, which is used for the production of better and cheese for the townspeople, and also for sale outside the walls?"

It is a wise man who can answer this question.

Mr. Cram goes on to deal with the problems of industry and the organization of the crafts, of education, of civic functions, and the arts, by painting a fascinating picture of what life might be if it were free from the damnable influences of competitive industry and the selfish impulse.

"All society is organized under the guild system, and every man must be a registered member of one guild or another. The guild of the farmers is the largest, and usually it is to this that those citizens belong who are officials or professional men. Then there are guilds of metal-workers of all kinds, cloth-makers, builders, artists, etc. . . . In the Walled Town the division between capital and labor does not and cannot exist. Since production is for use, not profit, since competition is impossible under the guild system, and since no advertising is permitted beyond a signboard (and they are sometimes most notable works of art, these painted and gilded and carven signs), exploitation, whether of labor or markets, is unknown. One of the fundamental points in the town charters is the definite prohibition of the 'unearned increment.' Money may not be taken or paid for the use of money except within each guild, and here only under what are practically emergency conditions, the rate of interest never exceeding three per cent. Every guild has its own fund, made up from dues, bequests, and a percentage of profits on the sale by the guild of such surplus products as may be handed over to its officers for disposal; but this fund cannot be invested at interest outside the walls nor in any portion available for other than guild members, except that the town may use it for current expenses in anticipation of the regular land-taxes (or rent), paying three per cent therefor, and returning it within the space of a year. The system is practically a restoration of the guild system of the Middle Ages, and anyone may find for himself further details by referring to the many books on the subject, e. g. those of William Morris, Arthur Penty, and Prince Kropotkin. It is the precise antithesis of collectivism, socialism and trades-unionism of whatever form. . . ."

In Beaulieu there is "no hard line of demarcation between a drab and sordid hustling daily life on the one hand, and 'amusement' on the other. All the arts are in constant use, and music and drama are merely extensions of this common use into slightly different fields. The same holds good of the other arts. An 'art museum' is unknown, for it is a contradiction in terms. The Walled Town is full of pictures and sculpture and all the products of the art-crafts; but the latter are in every household, while the pictures and sculptures are in all the churches and public buildings, where they belong, and are constantly and universally visible. There are museums of sorts, but they are connected with the guild halls and contain only models for instruction and emulation."

Personally, the absence of art museums almost makes me an immediate candidate for a walled town, and yet, I fear that, like many another, I am condemned to the sorrowful destiny of believing that the mind of man is ordained for infinite conquests, in body as in spirit, and that the way out is to come not from abandonment of the world, but from a dedication whereby we shall live, not by the selfish motive, as now, but by the unselfish one, with freedom still having absolute play. But "Walled Towns" is well worth the reading—although I think that "News from Nowhere" is still the more seductive. C. H. W.

News Notes

Next Meeting of the Board of Directors

A meeting of the Board of Directors will be held in New York City on November 11 and 12 next.

The New State Board of Architects for Washington

It is announced that the new State Board of Architects for the state of Washington is as follows: Louis Baeder, Chairman; A. J. Russell, Secretary-Treasurer, and A. Warren Gould. December 11, 1919, is set as the last day on which those practising at the time the act was passed (June 11, 1919) may register without examination.

The Institute's Reply to the Message from the Royal Institute of British Architects

JOHN W. SIMPSON, F.R.I.B.A.
President Royal Institute of British Architects.

Dear Mr. Simpson—

The American Institute of Architects, through the Executive Committee of the Board of Directors, acknowledges with deepest appreciation the message of greeting and congratulation contained in your cablegram, and trusts that a closer and a deeper sympathy may in future bind together the architects of our several countries—one of the profound benisons that shall justify the war and its cost, and to which we, in our full acceptance of the final justice of all things, confidently look forward.

In the delay of this response is voiced the desire to have it shared in by the Executive Committee of the Board of Directors, whose recent action this note records.

Believe me, my dear Confrère, most sincerely yours,
THOMAS ROGERS KIMBALL, *President*
American Institute of Architects.

City Planning in France

The new French law on city planning is compulsory in character and obliges every city of 10,000 inhabitants or more, every department of the Seine, and all cities of more than 5,000 or less than 10,000, whose population has increased by at least 10 per cent within the period of any two five-year censuses, to prepare and have in force a city planning law within three years from the date of the passage of the national law, which was in March, 1919.

The law provides fairly specifically for the physical structure of new areas, including those in the devastated area, provides for a commission for each department, with a superior commission sitting in the Ministry of the Interior. Apparently, in the case of the devastated areas, the Minister of the Liberated Regions will have jurisdiction. Provision is made for the failure of the city to act, and for the joint interest of two or more communes or departments in any given project affecting areas involved under two or more jurisdictions. It is hoped later to publish a complete analysis of this bill.

Award of Institute Medal

The Institute Medal for Students has been awarded to Arthur Edward Middlehurst, of the School of Architecture of Cornell University.

Washington State Chapter Adopts New Schedule of Dues

At its meeting on October 3, the Washington State Chapter amended its By-Laws as follows: "The Annual Dues to the Chapter for Members* shall be Fifteen Dollars; for Associates, Twenty Dollars; and for Chapter Members, Twenty Dollars. Any Member, Associate, or Chapter Member who has both his residence and his place of business at a greater distance than twenty miles from the City Hall in Seattle, shall pay one-half of the dues above described. Honorary Chapter Members and Corresponding Chapter Members shall pay no dues."

*It is assumed that this refers to members of the Institute.—*Editor.*

Annual Report of the American Academy in Rome

In spite of the war, twelve students pursued their work at the school, although the buildings, in some cases, were placed at the service of the Italian government, while members of the faculty were likewise engaged in war work. Volume II of the Memoirs of the Academy has been published (shortly to be reviewed in the Journal), while the endowment fund was increased by the sum of about $60,000, making a total of $991,000.

The question of restoring the competitions for admission in architecture, which were suspended because of the war, has not yet been determined.

The report records the interesting fact that Belgium, even in the midst of her struggle, was taking steps to inquire about the Academy, very evidently because the establishment of a Belgian academy is under consideration. Among the deaths recorded, the name of Frank Miles Day finds a place, and the Trustees of the Academy express their deep appreciation of long and valued services during the difficult process of forming the policy of the Academy.

Zoning

The Washington State Chapter has resolved to request the creation of a city plan commission for the city of Seattle, and to ask that the first work of such a commission be to prepare a practical zoning plan for the protection of the industries, business, and homes of Seattle.

In the city of Washington, D. C., the Zoning Bill still hangs fire in Congress. Hearings have been held and the bill, having passed the House of Representatives, is now before the Senate.

At the October meeting of the Illinois Chapter, a report on the subject of zoning was submitted by a subcommittee of the Chapter's Committee on Town Planning. The

members of the subcommittee are Messrs. A. B. Pond, Martin A. Roshe, Richard E. Schmidt, and Howard Shaw. The report was in the nature of an introduction and a resolution, and after it had been thoroughly discussed, the following resolutions were unanimously adopted:

BE IT RESOLVED by the Illinois Chapter of the American Institute of Architects, That the City of Chicago should at once proceed to create a comprehensive "zoning plan" and to that end should appoint a commission of not less than fifteen citizens who shall serve without pay and who, while representing the entire community interest, shall be largely drawn from those groups and organizations that have been brought in direct contact with the technical questions involved and who are by virtue of their callings and professions best informed on the subject matter that will particularly engage the commission's attention, and who shall:

(*a*) Engage the services of the best obtainable staff of city planners, social experts, engineers, architects, and draftsmen at the expense of the city.

(*b*) Make a comprehensive survey of the entire city and plat all the facts that are likely to bear upon the proper solution of the best possible plan or that will tend to support it in the event it is brought before the courts.

(*c*) Make a tentative "zoning plan" of the entire city in reference to the use, height, and area of buildings or other structures that may be built, with a view to the functioning and growth of the city with reference to the health, safety, comfort, and general welfare of its citizens.

(*d*) Submit the tentative plan to the citizens and various civic organizations and interests for criticism and approval.

(*e*) Recommend to the Council an ordinance, which having been adopted by the Council, will result in an official authoritative "zoning" or districting plan for the entire city in the interest of the health, safety, comfort, and general welfare of all its citizens without discrimination; and

Resolved, That we tender the services of the Illinois Chapter, and the records and archives of the American Institute of Architects to the city authorities, in the interest of the best impartial solution of the problem; and

Resolved, That a copy of this document be sent to the special committee created by the City Council to advise it as to procedure under the permissive statute, and also to the Mayor, to the members of the City Council, and to the officers of such civic bodies as may be presumed to be interested in the subject of a "zoning plan" for Chicago.

Errata

In the August issue of the Journal, the article on the Post-War Committee contained a quotation, under the heading "Coöperation with Other Professions "accredited to W. S. Maxwell. This should have been accredited to J. Rawson Gardiner.

Obituary

William Sydney Wicks

Elected to the Institute in 1884; to Fellowship in 1889
Died at Barneveld, New York, May 30, 1919

William Sydney Wicks was born at Trenton, Oneida County, now Barneveld, N. Y., on July 27, 1854. He received his early schooling at Lowville Academy, later going to Cornell University and the Massachusetts Institute of Technology.

Upon the completion of his college work, he studied in the offices of several leading architects. In 1880 a partnership was formed with Edward B. Green, and offices were opened in Auburn. After several years, the firm moved to Buffalo, where for more than thirty years they carried on their work. Many of Buffalo's prominent buildings were designed by them and they did extensive work in other cities, both in public as well as in private work. Among the out-of-town projects, the development of the New York State Fair Grounds, the new buildings of the Agricultural College at Cornell University, the Toledo Museum of Art, and the Ontario Power Co., at Niagara Falls, brought special distinction. Among the more notable buildings in Buffalo are the Chamber of Commerce, Fidelity Bank Building, Marine Bank Building, Buffalo Savings Bank, D. S. Morgan Building, South Park High School, the new Buffalo City Hospital, and the Albright Art Gallery. A plan for the development of a civic center for Buffalo won considerable distinction in connection with city planning work. It was upon a further study of this problem that Mr. Wicks was engaged at the time of his death.

Mr. Wicks' country home at Barneveld, known as "Rubble Manor," is one of the historic houses of the state, having been built in 1804 by Colonel Mappa, the agent for the Holland Land Co. The detail of its interior woodwork, which is in almost perfect preservation, is a noted example of early Georgian work.

Mr. Wicks enjoyed out-of-door life, and had a wide variety of interests. He was at one time the amateur golf champion of Buffalo, always an enthusiastic fisherman and hunter, and a lover of the woods. Recently he had found much enjoyment in his farms and the scientific propagation of brook trout, which he raised on his preserve in the foothills of the Adirondacks. He was a charter member of the Adirondack League Club, and had identified himself closely with it during the past thirty years.

Among his fellow architects and business acquaintances, he was held in great esteem, and his record of high professional integrity and achievement is one that will long endure to the credit of his profession.

General Index to Structural Service Department

Light-face numerals refer to information published in the Journal during 1919. Black-face serials refer to the Structural Service Book, Volume I, a copy of which is in the possession of every architect, engineer, builder, or manufacturer who subscribes to the Journal.

Acoustics. Serials 11, 12 Page
Johns-Manville Co., H. W. xxvii
Administration (General and Office). (1B, 1918)
Asbestos Products. Serials 3, 10, 11
Carey Co., The Philip xxv
Johns-Manville Co., H. W. xxvii
Automatic Sprinklers. Serial 4
Billiard Tables and Bowling Alleys. Serial 5
Blinds (Light-diffusing).
Wilson Corporation, The J. G. . . . xvii
Blinds (Wood).
Curtis Service Bureau vi
Boilers. Serial 10
Smith Co., The H. B. v
Branding and Trademarking of Timber and Lumber. Serial 5
Brick. Serials 2, 3
Western Brick Company, The. . . . xxii
Building Paper (Waterproof).
Bird & Son, Inc. xv
Cement and Concrete. Serial 2
Chutes (Laundry). Serials 4–9
Pfaudler Co., The xxv
Composition Flooring. Serial 11
Barrett Company, The vii
Conduits. Serial 6
National Metal Molding Co. xxix
Contractual Relations. (1C, 1918)
Cork Flooring. 4F
Corrosion and Treatment of Metals. Serial 1
Damp-Proofing. Serial 1
Barrett Company, The vii
Bird & Son, Inc. xv
Toch Brothers xxii
Doors (Metal). Serials 4, 11
Merchant & Evans Co. xx
Wilson Corporation, The J. G. . . . xvii
Doors (Wood). Serial 5
Curtis Service Bureau vi
Elevators (Electric).
Kaestner & Hecht Co. . . . . 4th Cover
Electrical Fittings and Supplies. Serial 6
National Metal Molding Co. xxix
Engineering Service. (1A, 1918)
Corrugated Bar Co. xviii
Estimation. 1D
Corrugated Bar Co. xviii
Excavation. (1E, 1918)
Felt (Sound-deadening and Sheathing). 2B1
Filters. Serial 9
Loomis-Manning Filter Distributing Co. xx
Finances.
Straus & Co., S. W. xiv
Fittings (Steam, Plumbing, Gas). Serial 9
Crane Co. xxii
Jenkins Bros. xvi
Flooring (Concrete). 2A
Flooring (Cork). 4F
Flooring (Wood). Serial 5. 2B
Oak Flooring Manufacturers' Ass'n. . xxiii
Floor Hardener. Serial 4. 2A8
Sonneborn Sons, Inc., L. . . . . 3d Cover
Foundational Requirements, Concrete Piling, Steel Piling. Serial 1
Gas Appliances. Serial 7
Humphrey Co. xxiv
Glass (Wire). Serial 4 Page
Mississippi Wire Glass Co. xxiii
Granite. Serial 2
Gypsum. Serial 4
Hardware.
Yale & Towne Mfg. Co. . . . . 2d Cover
Hollow Tile. Serial 3
Insulations. Serials 8, 10
Barrett Company, The vii
Johns-Manville Co., H. W. xxvii
Interior Finish (Wood). Serial 5
California Redwood Association . . . xxxiii
Curtis Companies, The. vi
Laboratories (Testing and Research). Serials 1, 3
Lamps (Mazda). Serial 5
Lath (Metal). Serials 3, 4
Lath (Wood). Serial 5
Bishopric Manufacturing Co. iii
Laundry Chutes. Serial 9
Pfaudler Co., The xxv
Lighting Fixtures and Lamps. Serials 6, 7
Frink, Inc., I. P. xvi
Light Diffusion.
Wilson Corporation, The J. G. . . . xvii
Lime and Hydrated Lime. Serial 2
Limestone. Serial 2
Indiana Limestone Quarrymen's Ass'n. xxxi
Locks.
Yale & Towne Mfg. Co. . . . . 2d Cover
Lumber. Serial 5
California Redwood Association . . . xxxiii
Magnesia Covering. Serials 4, 10
Johns-Manville Co., H. W. xxvii
Marble. Serial 2
Metal Lath. Serials 3, 4
Mill Construction. Serial 5
Monuments and Mausoleums. Serial 2
Paint (Light-diffusing). Serial 12
Wilson Corporation, The J. G. . . . xvii
Paints (Steel and Iron Preservative). Serial 1
Paints, Varnish and Enamel. Serial 12
Barrett Company, The vii
Certain-teed Products Corporation . xxxii
Sherwin-Williams Co. xxvi
Paints (Waterproofing). Serial 1
Toch Brothers xxii
Parquetry Work. Serial 5
Piling (Concrete). Serial 1
Piling, Piers and Bulkheads. (4D, 1918)
Pipe (Cast-Iron). Serial 9
Cast Iron Soil Pipe Mfg's Ass'n. . . xxviii
Pipe (Wrought Iron). Serials 7, 9
Byers Company, A. M. xxxiv
Plumbing Equipment. Serial 9
Preservation of Iron and Steel. Serial 1
Barrett Company, The vii
Preliminary Procedure. (1B, 1918)
Radiators (Steam). Serial 10
Smith Co., The H. B. v
Reflectors (Light). Serial 5
Frink, Inc., I. P. xvi
Research. Serial 1
Roofing. Serials 2, 4
Barrett Company, The vii
Carey Company, The Philip xxv
Certain-teed Products Corporation . xxxii
Johns-Manville Co., H. W. xxvii
Taylor Co., N. & G. xvi
Merchant & Evans Co. xx
Safety Devices. Serials 4, 9. 2A9
Norton Company xix
Sandstone. Serial 2
Sash (Steel). Serials 4, 11
Sash (Wood). Page
Curtis Service Bureau vi
Sheathing Paper (Waterproof).
Bird & Son, Inc. xv
Sheet Metal Cornices, Skylights, Ventilators. Serials 4, 11
Shingles (Wood). Serial 5
Shutters (Rolling Steel). Serials 4, 11
Wilson Corporation, The J. G. . . . xvii
Slate. Serial 2
Soapstone. Serial 2
Soil Pipe (Cast Iron). Serial 9
Cast Iron Soil Pipe Mfg's. Ass'n. . . xxviii
Specifications and Drawings. (1G, 1918)
Stains, Shingles. Serials 5, 12
Cabot, Inc., Samuel xxii
Stair Treads. Serial 4. 2A9
Norton Company xix
Stoves, Ranges. Serials 6, 7, 9
Structural Steel and Iron. Serial 1
Stucco. Serials 3, 11
American Materials Co. xvi
Stucco Board.
Bishopric Manufacturing Co., The. . iii
Telephone Signal Systems. Serial 6
Terra Cotta. Serial 3
The National Electrical Code. (6B, 1918)
The National Electrical Safety Code. (6C, 1918)
Tile (Mosaic). Serial 9
Associated Tile Manufacturers, The . xiii
Timber (Standing) and Manufactured Lumber. Serial 5
Tin Roofing. Serials 4, 11
Merchant & Evans Co. xx
Taylor Co., N. & G. xvi
Treads (Safety). 2A9
Norton Company xix
Treatment of Concrete Floors and Surfaces. Serials 1, 11. 2A8
Sonneborn Sons, Inc., L. . . . . 3d Cover
Treatment of Woods. Serial 5
U. S. Geological Survey. Serials 1, 2
Vacuum Cleaners.
The United Electric Co. iv
Valves. Serial 10J
Jenkins Bros. xvi
Varnish. Serial 12
Barrett Company, The vii
Ventilation. Serial 9
Merchant & Evans Co. xx
Water Filtration.
Loomis-Manning Filter Distributing Co. xx
Water Heaters (Gas). Serial 7
Humphrey Co. xxiv
Water Softener.
Refinite Company, The xxx
Waterproofing. Serial 1
Bird & Son, Inc. xv
Toch Brothers xxii
Weather Strips.
Weather Vanes.
Nature Studio xx
Whitewash (Gov't Formulas). Serial 2
Windows (Metal). Serials 4, 11
Windows (Wood). Serial 5
Curtis Service Bureau vi
Wire Glass. Serials 3, 4
Mississippi Wire Glass Co. xxiii
Wood. Serial 5
California Redwood Association . . . xxxiii

Classified Index to Industrial Section

Page
American Institute of Architects . . . xxx
American Materials Co., Inc. xvi
Associated Tile Manufacturers, The . . xiii
Barrett Company, The vii
Bird & Son, Inc. xv
Bishopric Manufacturing Co., The. . . iii
Byers Company, The A. M. xxxiv
Cabot, Inc., Samuel xxii
California Redwood Association . . . xxxiii
Carey Company, The Philip xxv
Cast Iron Soil Pipe Mfg's. Ass'n. . . xxviii
Certain-teed Products Corporation . . xxxii
Corrugated Bar Co. xviii
Page
Crane Co. xxii
Curtis Service Bureau vi
Frink, Inc., I. P. xvi
Humphrey Co. xxiv
Indiana Limestone Quarrymen's Ass'n . xxxi
Jenkins Bros. xvi
Johns-Manville Co., H. W. xxvii
Kaestner & Hecht Co. . . . . 4th Cover
Loomis-Manning Filter Distributing Co. xx
Merchant & Evans Co. xx
Mississippi Wire Glass Co. xxiii
National Metal Molding Co. xxix
Nature Studio xx
Norton Company xix
Page
Oak Flooring Manufacturers' Association xxiii
Pfaudler Co., The xxv
Refinite Company, The xxx
Sherwin-Williams Co., The xxvi
Smith Co., The H. B. v
Sonneborn Sons, Inc., L. . . . . 3d Cover
Straus & Co., S. W. xiv
Taylor Co., N. & G. xvi
Toch Brothers xxii
The United Electric Co. iv
Western Brick Company, The. xxii
Wilson Corporation, The J. G. xvii
Yale & Towne Mfg. Co. . . . . 2d Cover